DOCUMENT RESUME

ED 329 494 SO 030 224

TITLE	Arizona Visual Arts Essential Skills.
INSTITUTION	Arizona State Dept. of Education, Phoenix.
PUB DATE	Apr 88
NOTE	179p.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC08 Plus Postage.
DESCRIPTORS	Aesthetic Education; Aesthetic Values; Art Activities; *Art Education; Art Expression; Art History; Arts Centers; Curriculum Development; Elementary Secondary Education; *Minimum Competencies; Skill Development; State Curriculum Guides; *Student Educational Objectives; *Visual Arts
IDENTIFIERS	*Arizona

ABSTRACT

The intent of this document is to provide local school districts with a guide to current knowledge in the visual arts, such that by using the guide, districts should be able to develop their own curriculum documents tailored to the needs of their students. The basic premise of the guide is that each student in the state of Arizona should have access to a quality art education which includes art as a discipline involving a definite body of knowledge developed through scope and sequence. The quality components of art education are: (1) creative art expression; (2) aesthetic assessment; and (3) art in cultural heritage. For each of four levels (K-3, 4-6, junior high/middle, high school), goals, objectives, skills, procedures, outcomes and evaluation are formulated within each of the three components. An appendix featuring a list of visual arts resources and a selected bibliography for art education is included. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SO 030 224

ARIZONA ESSENTIAL SKILLS

BEST COPY AVAILABLE

ARIZONA DEPARTMENT OF EDUCATION
C. Diane Bishop, Superintendent
July 1995

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

LOIS E. ASTEN

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO030224

ARIZONA

ESSENTIAL SKILLS

FOR

VISUAL ART

April 1988

ARIZONA DEPARTMENT OF EDUCATION
C. DIANE BISHOP
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION
Dr. Jim Hartgraves, Deputy Superintendent
Barbara Border, Deputy Superintendent/State Director for Vocational Education

STATE BOARD OF EDUCATION

STATE BOARD OF VOCATIONAL EDUCATION

Karin Kirksey Zander ..... President

Eddie Basha ..... Vice President

Honorable C. Diane Bishop ..... Executive Officer

Dr. Reginald E. Barr ..... Member

Ray Borane ..... Member

Betty Inman Lee ..... Member

Dr. J. Russell Nelson ..... Member

David B. Silva ..... Member

Ada Thomas ..... Member

The Arizona Department of Education is an equal opportunity employer and educational agency and affirms that it does not discriminate on the basis of race, color, national origin, age, sex or handicapping condition.

Printed in Phoenix, Arizona by the Arizona Department of Education

Total Copies Printed 500
Total Printing Cost $1813.00
Unit Printing Cost $3.626
Date of Printing 12/89

TABLE OF CONTENTS

I. TABLE OF CONTENTS v

II. What the Law Requires vii

III. Foundation Statement 1

A. Introduction 3

B. Quality Components 4

C. Basic Recommendations 5

IV. Basis of the Document 6

V. Elementary K-3 Goals, Objectives, Skills, Procedures, Outcomes and Evaluation 9

VI. Elementary 4-6 Goals, Objectives, Skills, Procedures, Outcomes and Evaluation 21

VII. Junior High/Middle Goals, Objectives, Skills, Procedures, Outcomes and Evaluation 31

VIII. High School Goals, Objectives, Skills, Procedures, Outcomes and Evaluation 47

IX. APPENDIX 65

A. Essentials of a Quality Art Program 67

B. Affecting Student Attitudes 68

C. Evaluating Student Art 69

D. Teacher Preservice and In-service 69

E. Health Hazards in the Art Room 70

F. Visual Art Resources 70

G. Acknowledgements and References 77

H. Bibliography 81

1. Teaching Art Education 81

2. Elementary Grades 82

3. Secondary Grades 83

4. Resources for Aesthetic Experiences 84

5. Teaching Cultural Heritage/Art History .. 85

6. Resources for Personal Expression 87

7. Art Education for Special Populations ... 87

I. Periodical Reference 89

J. Glossary 93

WHAT THE LAW REQUIRES

The Arizona Official Compilation of Administrative Rules and Regulations

(A.C.R.R.), Chapter 2, Article 3, R7-2-301 states:

Subjects To Be Taught	Years Taught
Reading (including phonics)	K-8
Art (Visual Arts)	1-6
Arithmetic	1-8
Geography	1-8
Handwriting	1-8
Health	1-8
Language	1-8
Literature	1-8
Music	1-8
Science	1-8
Spelling	1-8
World History	1-8
American History	7-8
Arizona History and Constitution	7-8
Civics (U.S. Constitution)	7-8

ARIZONA LAW REQUIRES THAT VISUAL ARTS BE TAUGHT TO ALL STUDENTS, GRADES 1-6

*ARS 15-203.15 states: "The state board of education shall prescribe and enforce a course of study in the common schools."

*ARS 15-203.17 states: "The state board of education shall prescribe the subjects to be taught in the common schools."

*ARS 15-203.19 states: "The state board of education shall advise school districts on purchase of textbooks for the common schools, ..."

VISUAL ARTS ESSENTIAL SKILLS

FOUNDATION STATEMENT

VISUAL ARTS ESSENTIAL SKILLS

FOUNDATION STATEMENT

Introduction

We are building the future. It is a future of constant change, swift technological development, and intellectual inventiveness.

We must help our children to develop the self-discipline, the perception, the imagination, and the necessary communication skills demanded by the future they will face and we will share. The visual arts build self-discipline, help us create, and develop nonverbal thinking skills which involve perception, forming images, and imagination.

It is the mission of the State Department of Education to provide the highest quality education for the children of Arizona. This includes the art education of each child. Each student should have access to a quality art education program which includes art as a discipline involving a definite body of knowledge developed through scope and sequence.

Quality Components

The quality components of art education are:

Creative Art Expression—Creative Expression includes hands on visual arts experiences motivated by the lesson's objectives that will produce as many visually unique and/or individual art solutions as there are students in the class.

Aesthetic Assessment—Aesthetic Assessment is the ability to describe, interpret, and evaluate art works created by oneself and others, and to communicate one's perceptions verbally and in writing.

Art in Cultural Heritage—Art in Cultural Heritage is the study and appreciation of art and artists within the context of the past an present cultures. World cultures should include the entire global community and attention should be paid to the cultural diversity of Arizona.

These goals are endorsed by the National Art Education Association.

This report is the foundation for quality Visual Arts Programs around the state of Arizona.

The instruction in Visual Arts should provide for the sequenced learning of thinking skills, which includes knowledge, comprehension, application, analysis, synthesis, and evaluation. This may be accomplished through the integration of Creative Art Expression, Art in Cultural Heritage, and Aesthetic Assessment components of art.

Using these approaches, visual arts education should demonstrate that there are multiple ways to solve a problem. This principle can be applied to areas of art instruction such as production, media selection, critical analysis, and art appreciation. Problem solving can be taught through the encouragement of experimentation, risk taking, and the acceptance of views other than one's own.

Analysis of a work of art is a vital part of the visual arts experience, and should be part of instruction in

Quality Components (Continued)

historical, studio, and cultural contexts. Art history and art in cultural heritage are essential to the understanding of our past, our present, and the future we hope to build.

Creative art production is the application of art processes, concepts, and media to create a purposeful art experience. The development of application processes leads to the ability to distinguish various forms and elements of art, and communicate these intellectual judgments. Further, combination of these elements with philosophical and historical appreciation forms the basis for aesthetic appreciation.

In order to achieve these levels of knowledge and appreciation, there are several instructional methods which may be applied. Each child should be introduced to studio situations which require selections that allow for individual differences. Particular effort should be given to addressing the needs of the special education population, such as the physically handicapped, mentally handicapped, emotionally handicapped, learning disabled and gifted. This includes curriculum areas involving media that include drawing, sculpture, painting, graphics, crafts, photography, filmmaking, video, and environmental design.

Background for these situations can be integrated from social studies, anthropology, mathematics, science, and other art classes, emphasizing the relationship of art to the growth of the human spirit and intellect.

Organizing a curriculum of this scope requires the development of sequences similar to social studies and language arts, incorporating increasingly complex concepts at each higher grade level. Specialists familiar with child development could play a role in assuring flexibility in relevant aspects of the curriculum. Evaluation should be made as simple as possible through clear grade level organization.

Evaluations of students' works should also be included in the curriculum, allowing the student to develop the critical analysis necessary to deal with the processes involved in judgment and aesthetics. Display of student artwork should be encouraged at all levels.

Creative Art Expression, Aesthetic Assessment, and Art in Cultural Heritage are the three main areas of curriculum development which form quality components of Art Education, transmitting an appreciation of the role of art in our society, and encouraging personal fulfillment and expression through art experiences.

Careers in arts should be part of, but not the goal of, the Visual Arts program. At the elementary and secondary levels, students should become familiar with the various occupations available in the Visual Arts.

Students should also develop aesthetic awareness, the ability to discuss, understand, and critique man-made and natural environments. They should develop confidence in personal expression through their own work as well as appreciation of the works of others.

All the arts—Music, Drama/Theatre, Dance and Visual arts should be taught at the elementary school level. Introductory Visual Arts classes should be made available to all high school students. Instructors for these programs should be certified art endorsed specialists.

Quality Components (Continued)

Partnerships between art endorsed specialists and classroom teachers at the elementary level need to be formed in order to develop quality art experiences for all students. Quality programs at all levels should include a partnership among teachers, art endorsed specialists, artists, community, and cultural resources.

Small and rural school districts are encouraged to contact the Department of Education, Fine Arts Specialist, the Arizona Commission on the Arts, and the Arizona Art Education Association for resources and reference information. Teachers are encouraged to use their special interests and skills whenever appropriate, and to draw upon the special interests and skills within the community.

These partnerships can provide the base for reinforcing our cultural heritage, the worth of the individual, and the individual's relationship to the world. All of the members of the partnerships can become representatives for the Visual Arts programs. Funds need to be developed to support Visual Art programs and teacher cadres (staff development), which will enhance Arts Education.

Public awareness can be further developed as community art support groups communicate with various segments of local districts.

Each district's accountability and evaluation must be built into the program. This will allow the local districts to work within the scope of quality curriculum, providing ongoing evaluation for its own benefit and the benefit of people who may choose to move into the district.

Teacher evaluation is another factor that should be built into the curriculum, using as guidelines a structure that delineates what should be taught at various grade levels. This allows a checklist type of evaluation to be developed to determine if students have learned the material outlined by the curriculum.

Testing the knowledge of art can be accomplished through a variety of methods. Games, role playing, visuals, verbal, and written skills should be used to demonstrate historical, cultural, and analytical aspects of art.

BASIC RECOMMENDATIONS

The importance of the arts in truly educating a successful member of society must be recognized. The following are recommendations for integrating quality Visual Arts programs into Arizona schools:

1. Provide teachers a written scope and sequence guide for Visual Arts programs. (District Responsibility)

2. Provide an administrator's guide with recommendations for Visual Arts and facilities. (ADE Responsibility)

3. Small and rural schools need to have access to art teacher staff development and other means to develop quality arts programs. (ADE and District Responsibility)

4. Develop a program which includes Fine Arts teachers and supervisors. (District Responsibility)

BASIC RECOMMENDATIONS (Continued

5. Develop access for all elementary, junior high, middle, and high school students to receive instruction in visual arts programs. Appropriate time allocations would include a minimum of 100—120 minutes per week at elementary level and 225 per week at junior high and senior high levels. (District Responsibility) The minimum length of time for individual art lessons should be 50 minutes. The maximum number of classes taught by the art specialist in a given day should be five (5).

6. Include an introductory class concerning production, aesthetic assessment, and art in cultural heritage in junior high, middle, and high school curricula. (District Responsibility)

7. Develop a means to monitor compliance with Visual Art program standards. (ADE Responsibility)

8. Certified K-12 art endorsed teachers should be the primary deliverers of Visual Arts instruction. (District and State Certification Responsibility)

9. Include Fine Arts credit as high school graduation and/or college entrance requirements. (ADE and District Responsibility)

10. Work with the legislature to develop a budget of specific funds for arts education. Ideally, a visual arts education program should be funded completely and fully by the State Legislature of Arizona. Realistically, we need to find ways to use existing funds and facilities to provide the best possible compliance with our guidelines.

In the meantime, Arts advocacy must be the responsibility of arts educators, administrators, school boards, parents and taxpayers. (ADE Responsibility)

The quality of life and the nurturing of the human spirit and intellect are inseparably intertwined. Self-esteem is an integral aspect of this quality we seek to achieve. Art education can increase self-esteem by creating a sense of originality and individualism through experimentation into various media and unexplored forms of creation. It can help to create a sense of control and decision making power to solve conceptual problems, while creating a sense of balance between the affective and cognitive learning domains. Art education can give a sense of connection and symmetry to the students' understanding of the human experiences, both past and present. Art education can help stimulate the sensitivity and imagination to create a fruitful future.

Basis of the Document

The intent of this document is to provide local school districts with a guide of current knowledge in the Visual Arts, by utilizing this guide, districts should be able to develop their own curriculum document which meets the needs of their students. Since each school district in Arizona is unique, each district should develop its own curriculum document reflecting the Visual Arts Essential Skills Document as the individual district feels appropriate. All essential skills should be included.

This document is a broad-based document which includes all of the quality components set forth by the National Art Education Association. The Visual Art Essential Skills Committee has elected to maintain the three components developed in the 1985 Visual Arts

Basis of the Document (Continued)

Sequenced Curriculum Guide, Grades 1-6. These Components are: Art in Cultural Heritage, Aesthetic Assessment and Creative Art Expression. The committee further reserved the choice of approach to visual art education to the local school district. Local districts may elect to develop a document which reflects any one of the following approaches: Disciplined Based; Historical Based; Studio Based; Visual Perceptually Based or any other approach which contain all of the quality components. The Department of Education will provide assistance, upon request, to local school districts.

K - 3

ELEMENTARY GOALS, OBJECTIVES, SKILLS,

PROCEDURES, OUTCOMES AND EVALUATION

INTRODUCTION

This document is designed for use with Bloom's Taxonomy. Basic Skills development progresses to analytical and critical thinking processes. Evaluation procedures can be designed to recognize individual's progress according to ability. Complexity of procedures, outcomes and evaluation can therefore remain geared to the individual while meeting local and state guidelines for completion of Visual Arts Skills.

Outcomes and evaluations that relate to objective processes and skills appear on appropriate pages. Related outcomes and evaluations are not repeated on the same page if they are the same for all processes and skills described on that page.

VISUAL ART ESSENTIAL SKILLS

LEVEL: K - 3 COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire knowledge of events and awareness of symbols and objects as they relate to: self (home and school), community (local, state, national/international, and ethnic influences), history

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Visit galleries, museums, and studios both as an individual and part of class; identify their purposes and differences	1. Participate in simulation of a "gallery" in classroom or school setting using student art and/or fine art prints as well as oral and written discussion, etc.	Evaluates student identification and discrimination between galleries, museums and art studios, by means of rating scale or checklist
2. Observe, listen to, read about and describe the objects and events from the various ethnic, cultural and historical influences in Arizona	2. Participate in oral and written discussion, matching and sorting activities, games, simulations, art forms, etc., which identify various ethnic, cultural and historical influences in Arizona	Monitors student identification of and description of various ethnic themes and identification of the specific art products of those ethnic groups most significant to the local community area, as demonstrated in discussions, activities
3. Identify and place art forms and other objects of a given culture in correct categories (Oriental, African, American Indian, etc.)	3. Participate in oral and written discussions, matching and sorting activities, games, simulations, art forms, etc., which identify cultural categories	Monitors student identification, recognition, description of various cultural and historical themes; naming and identification of forms of early American arts and crafts, identification of and discrimination of early provincial/folk art from sophisticated/contemporary art, description of art as a record of history, description of the meaning of culture as demonstrated in discussions, activities

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: K - 3 COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To acquire knowledge of artistic style using images made in realistic, abstract, and nonobjective forms

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Identify and discriminate realistic, abstract and nonobjective artworks	1. Participate in oral or written discussion, game, or matching activity, etc.	Evaluates student recognition of different styles in adult art, as recorded on tape, VCR recordings, rating scale or checklist Evaluates student participation and success in matching activity, etc.

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: K - 3 COMPONENT: AESTHETIC ASSESSMENT

GOAL: C. To acquire knowledge of artists, and artistic periods from present and past, local and distant areas, and discriminate/analyze artistic characteristics and mood

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Identify and discriminate media in adult art	1. Participate in oral or written discussion, game, or matching activity, etc.	Evaluates student recognition of different media in adult art, as recorded by records, tape recording, VCR recordings, rating scale or checklist pertaining to student activities
2. Identify and discriminate techniques of art in observed pieces (sculpting, painting, drawing, reproductions, etc.)	2. Participate in oral or written discussion, game, matching activity, etc., that demonstrates ability to identify techniques of art	
3. Observe a guest artist in the classroom or school setting, engage in discussion regarding art production, art study and arts careers, and explain the place and function of artists in the community	3. Participate in oral and written discussions	
4. Describe impressions (artistic mood) of observed works of art	4. Participate in oral and written discussions	Monitors student's accurate identification of sensory stimulation (visual, tactile, auditory, olfactory, taste); recognition and interpretation of artistic mood, style; and appraisal, choice or defense of what is seen by means of tape recording, VCR recordings, rating scale or checklist geared to oral and written discussions

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: K - 3 COMPONENT: CREATIVE ART EXPRESSION

GOAL: D. To acquire artistic knowledge for applying art elements (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
10. SPACE—Identify, describe and apply a combination of techniques (placement, size, color and overlapping) for producing the illusion of space	10. Participate in oral or written discussion, create a drawing, painting, collage, construction, etc.	Observes student demonstrated compositional skills, as recorded on rating scale or checklist
11. MASS/FORM—Identify, describe and explore modeling techniques by constructing forms using subtractive and additive techniques	11. Participate in oral or written discussion and complete a model	Observes student demonstrated subtractive and additive techniques involved, as recorded on rating scale or checklist

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: K - 3 COMPONENT: CREATIVE ART EXPRESSION

GOAL: E. To acquire artistic knowledge for applying design principles

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. DESIGN PRINCIPLE—Identify and describe rhythm, emphasis, contrasts and/or repetition in works of art, artifacts and visual images; and create compositions using rhythm, emphasis, contrast and/or repetition	1. Participate in oral or written discussion and create compositions	Monitors written or oral discussion, and observes compositions demonstrating student identification of, and application of, design principles in their own and the art work of others; as recorded in rating scale or checklists
2. DESIGN PRINCIPLE—Identify, describe and produce symmetrical designs	2. Participate in oral or written discussion, and create designs	Monitors oral or written discussion demonstrating student's appropriate use of vocabulary, evaluates designs as recorded on rating scale or checklists
3. DESIGN PRINCIPLE—Identify, describe and produce a radial pattern	3. Participate in oral and written discussion, create patterns	

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: K - 3 COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To develop manipulative and technical skills in using art media to effectively translate ideas, feelings, and values

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. DRAWING–Demonstrate use of a diverse number of drawing tools	1. Produce sketchbooks, drawings, portfolios, etc., complete worksheets	Observes and records student progress through evaluation of completed assignments
2. DRAWING–Draw objects from observation, memory and imagination	2. Produce sketchbooks, drawings, portfolios, etc.	Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.
3. PAINTING–Demonstrate use of brush skills in painting objects, textures, details	3. Produce sketchbooks, drawings, portfolios, etc.	
4. PAINTING–Paint a variety of subjects; i.e., landscape, still-life, imaginary compositions	4. Produce sketchbooks, drawings, portfolios, etc.	
5. PAINTING–Experience a variety of applications and styles of painting	5. Participate in oral and written discussion, games, matching activities, and create paintings, etc.	
6. CUTTING/TEARING/SHAPING–Demonstrate control in cutting/tearing purposeful shapes for planned compositions	6. Produce compositions utilizing cutting/tearing skills	
7. ASSEMBLING–Assemble different media both natural and man-made into 2-D and 3-D artworks	7. Assemble 2-D and 3-D artworks	
8. CRAFTS–Produce crafts using a variety of processes such as weaving, modeling, construction, etc.	8. Produce a variety of craft projects	
9. PRINT MAKING–Create a self-designed surface using vegetable, stencil, clay, styrofoam, etc. and use it to produce a multiple image form	9. Produce printed products from self-designed surfaces	

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: K - 3 COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To develop manipulative and technical skills in using art media to effectively translate ideas, feelings, and values (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
10. SCULPTING—Develop 3-D forms with planned detail and surface texture	10. Produce 3-D forms with planned detail and surface texture	Observes and records student progress through evaluation of completed assignments
11. ENVIRONMENTAL DESIGN—Explore the relationships of objects and space by arranging objects in space	11. Construct both permanent and temporary structures	Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.
12. ENVIRONMENTAL DESIGN—Create art in response to personal interpretation of sensory motivation (fragrances, textures, observed objects, scenes, etc.)	12. Produce art form(s) that show textures, colors, etc. through the experience of the observer	

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: K - 3 COMPONENT: CREATIVE ART EXPRESSION

GOAL: G. To recognize the importance of personal experiences and respect the originality in their own visual expressions and in the art work of others

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Construct (organizing and developing an original product) objects and/or structures	1. Construct object or structure	Evaluates student's unique use of material or approach, as recorded in rating scale or checklist
2. Describe and discuss personal responses to man-made art and art in nature	2. Participate in written or oral discussion, and keep charts, lists, journals, etc.	Records student participation by means of anecdotal records, tape recording, rating scale or checklist
3. Combine unlike components for problem solving	3. Combine unlike components into a unified form	Evaluates student's unified form, as recorded in rating scale or checklist
4. Create art forms that deal with the future and/or the past (showing how some idea or product might be changed)	4. Complete project	Keeps records, rating scale or checklist
5. Create art forms (organizing and conducting an original product) that are purely imaginative abstract or dream-like	5. Complete project	

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

4 - 6

ELEMENTARY GOALS, OBJECTIVES, SKILLS, PROCEDURES, OUTCOMES AND EVALUATION

INTRODUCTION

This document is designed for use with Bloom's Taxonomy. Basic Skills development progresses to analytical and critical thinking processes. Evaluation procedures can be designed to recognize individual's progress according to ability. Complexity of procedures, outcomes and evaluation can therefore remain geared to the individual while meeting local and state guidelines for completion of Visual Arts Skills.

Outcomes and evaluations that relate to objective processes and skills appear on appropriate pages. Related outcomes and evaluations are not repeated on the same page if they are the same for all processes and skills described on that page.

VISUAL ART ESSENTIAL SKILLS

LEVEL: 4 - 6

COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire knowledge of events and awareness of symbols and objects as they relate to: self (home and school), community (local, state, national/international, and ethnic influences), history

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Identify personal choices in terms of aesthetic background	1. Recognize the role and purpose of home, school, work and other environments; identify in the school, community and home, the occurrence and use of art, and create tape recordings, sketchbooks, journals, etc.	Observes and records student progress through evaluation of completed assignments Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.
2. Identify components of a personal environment for a specific purpose	2. Design a personal environment	
3. Visit galleries, museums and studios, both as an individual and part of a class, and identify their purpose and differences	3. Participate in oral and written discussion, games, matching activities, organization of a gallery setting with own art and/or fine art prints, and participation as a docent, etc.	
4. Identify, compare and contrast arts/crafts of countries addressed in class curricula	4. Participate in oral and written discussions, games, matching activities and create art in the style of studied historical cultures, etc.	
5. Identify and categorize the Primitive arts and crafts	5. Participate in oral and written discussions of the specific art products of ethnic groups most significant to local community, both historic and contemporary, and discuss other ethnic influences in Arizona and the United States, games, sorting and matching activities, etc.	
6. Define the meaning of "culture" and analyze its components	6. Participate in oral and written discussions; recognize, identify and describe various ethnic, cultural and historical themes, and demonstrate awareness of the progressive development of art and craft design	
7. Identify the role of art in culture and influence on culture	7. Participate in oral and written discussions; recognize, identify and describe various ethnic, cultural and historical themes, and demonstrate an awareness of the progressive development of art and craft design	

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: 4 - 6 COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To acquire knowledge of artistic style using images made in realistic, abstract, and nonobjective forms

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Identify, describe different artistic styles and applications	1. Participate in oral and written discussion of different artistic styles, identify and describe different styles of art (historic and contemporary), defend personal preferences in styles, and create tape recordings, sketchbooks, journals, etc.	Observes and records student progress through evaluation of completed assignments Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.
2. Describe nature as inspiration and subject for art	2. Describe responses to sensory stimulation (visual, tactile, auditory, olfactory, taste); recognize art elements and design principles; explain what is seen, and construct tape recordings, sketchbooks, journals, etc.	

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: 4 - 6 COMPONENT: AESTHETIC ASSESSMENT

GOAL: C. To acquire knowledge of artists and artistic periods, from present and past, local and historical; and discriminate/analyze artistic characteristics and mood

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Identify, compare and contrast materials used in the built environment	1. Distinguish between natural and man-made environments; identify aesthetic qualities of natural objects and environment; recognize appropriateness of built environmental designs and create tape recordings, sketchbooks, journals, etc.	Observes and records student progress through evaluation of completed assignments Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.
2. Observe a guest artist in the classroom or school and engage in discussion regarding art, study and careers	2. Describe responses to sensory stimulation (visual, tactile, auditory, olfactory, taste), recognize art elements and design principles, recognize art media and processes, recognize and explain artistic mood and style (i.e., objects and environment both natural and man-made) and develop tape recordings, sketchbooks, journals, etc.	
3. Describe impressions of, recognize and identify individual artist's work	3. Participate in oral and written discussions, recognizes work produced by individual artists, express the function of artists in community and in larger society, and develop tape recordings, sketchbooks, journals, etc.	

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: 4 - 6 COMPONENT: CREATIVE ART EXPRESSION

GOAL: D. To recognize and discriminate among the visual characteristics of the design elements (line, color/value, shape, texture, mass/form and space) in forms that are of natural and of human origin

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. COLOR/VALUE—Identify the primary, secondary and tertiary colors and construct a color wheel including secondary and tertiary colors mixed from the primaries	1. Participate in oral or written discussion, create color wheels, paintings, etc.	Observes student comprehension as exhibited in oral and written discussion, construction of color wheels, paintings, etc., as recorded on rating scales or checklists, etc.
2. COLOR/VALUE—Identify tints and shades and create a value scale of color, mixing with black and white	2. Participate in oral and written discussion, identify qualities of color intensity (shades of brightness and dullness), and create color value scales, paintings, etc.	Monitors student participation by means of record sheet, center chart, individual folders, checklists, etc.
3. LINE/SPACE—Identify and demonstrate variety in the use (1-point perspective to create illusion of space and depth) and quality of lines (gesture, shading, cross-hatch, etc.)	3. Participate in oral and written discussions, exhibit increased skill in and variety in techniques of gesture, shading, cross-hatch, use of 1-point perspective to create illusion of space and depth in creation of individual folders, sketchbooks, drawings, paintings, etc.	Observes student comprehension and use of skills as recorded by photographs and slides of student work, rating scales or checklist, etc.
4. LINE—Demonstrate use of line in a controlled manner for sketching, shading and detail	4. Produce individual folders, sketchbooks, drawings, etc.	Observes and records student progress through evaluation of completed assignments
5. TEXTURE—Identify and create visual textures and tactile surface textures	5. Participate in oral and written discussions, and use textures to produce a well-designed composition	Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.
6. TEXTURE—Apply textures effectively to a given shape and/or form	6. Produce textured shape and/or form	
7. SHAPE/FORM—Construct with additive and subtractive methods 2-D forms from media using relationships of positive-negative space	7. Show increasing ability to control and manipulate materials, to produce art using additive and subtractive methods, to use effective relationships of positive-negative space by creating 2-D forms	
8. MASS/FORM—Construct with additive and subtractive methods 3-D forms from bulk media using relationships of positive-negative space	8. Show increasing ability to control and manipulate pliable materials, to produce art using additive and subtractive methods, to use effective relationships of positive-negative space by creating 3-D forms	

47

48

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: 4 - 6 COMPONENT: CREATIVE ART EXPRESSION

GOAL: E. To observe, describe, and begin to categorize the specific details of design principles (e.g., repetition, rhythm, balance, and variation on a theme) in forms that are of natural and of human origin in order to sense their underlying structures

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. DESIGN PRINCIPLES–Identify and demonstrate use of design elements together to illustrate the design principles	1. Participate in oral and written discussions and create art forms using repetition, rhythm, balance and variation on a theme	Observes and records student progress through evaluation of completed assignments Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: 4 - 6 COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To demonstrate manipulative and technical skills in using art media to effectively translate ideas, feelings, and values

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Demonstrate use of line to create and express emotions (portraits, quality of line design, etc.)	1. Produce drawings, paintings, sketchbooks, etc., which demonstrate use of line	Observes and records student progress through evaluation of completed assignments
2. Demonstrate use of contour drawing effectively	2. Produce drawings, paintings, sketchbooks, etc., which demonstrate contour drawing	Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.
3. Draw from observed, remembered or imagined sources with increasing ease	3. Produce drawings, paintings, sketchbooks, etc.	
4. Demonstrate a high control of manipulating and shaping materials with different tools	4. Produce art forms with subtractive and additive skills, and complete a collage with specific metaphor, etc.	
5. Arrange different media using processes of joining into either a 2-D or 3-D composition	5. Produce art forms with subtractive and additive skills, and complete a collage with specific metaphor, etc.	
6. Create multiple images using a stencil, silk-screen and/or block, etc.	6. Produce multiple images, etc.	
7. Identify and demonstrate use of basic process of photography and/or sun printing	7. Participate in oral and written discussions and create photographs, sun prints, etc.	
8. Demonstrate ability to work with such craft processes as weaving, modeling, and stitchery to make objects that demonstrate beginning levels of craftsmanship	8. Weave an object in specifically chosen fibers and found materials, stitch materials together, using stitching as part of the design, and models, etc.	Observes student progress on woven object
9. Create an environmental design illustrating ways to organize space	9. Demonstrate variety in spacial organization in creating environmental designs	Observes student progress on designs

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: 4 - 6 COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To demonstrate manipulative and technical skills in using art media to effectively translate ideas, feelings, and values (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
10. Demonstrate increased ability to produce 3-D forms with planned detail and/or surface texture	10. Produce detailed and/or textured 3-D forms, etc.	Observes and records student progress through evaluation of completed assignments
11. Recognize media and techniques observed in adult art	11. Recognize and name all media and techniques used in the classroom	Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc. Observes student progress on designs Observes student progress on tests and matching activities

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: 4 - 6 COMPONENT: CREATIVE ART EXPRESSION

GOAL: G. To recognize the importance of personal experiences and respect the originality in one's own visual expressions and in the art work of others

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Create imaginative and realistic shapes and arrange in effective composition	1. Produce compositions showing different planes, develop an individual style of preference and ease of expression, and demonstrate compositional skills	Observes and records student progress through evaluation of completed assignments, evaluates compositions
2. Combine symbolic shapes (with or without letter shapes) to produce art of illustration and/or message	2. Produce art of illustration and/or message using combined symbolic shapes	Observes and records student progress by means of one or more of the following: photocopy, photographs or slides of student work, rating scales or checklist, etc.

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

JUNIOR HIGH/MIDDLE SCHOOL

GOALS, OBJECTIVES, SKILLS, PROCEDURES,

OUTCOMES AND EVALUATION

INTRODUCTION

This document is designed for use with Bloom's Taxonomy. Basic Skills development progresses to analytical and critical thinking processes. Evaluation procedures can be designed to recognize individual's progress according to ability. Complexity of procedures, outcomes and evaluation can therefore remain geared to the individual while meeting local and state guidelines for completion of Visual Arts Skills.

Outcomes and evaluations that relate to objective processes and skills appear on appropriate pages. Related outcomes and evaluations are not repeated on the same page if they are the same for all processes and skills described on that page.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire an understanding of our past and present through the study of artists, their times, and their art; comprehend crosscultural influences and world cultural influence upon artists; compare and contrast approaches used by other artists in their creative expression; explain the different functions of art in historical context

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Art History is learning about works of art. a. Place art within a framework of time and locale b. Focus attention on the external cues, or cues found outside the artwork. Ask: (1) When was it done? (2) Where was it done? (3) How was it done? (4) Why was it done? (5) What style of art does it represent? (6) What artists or works of art influenced the artist? (7) What impact did the artist or the work have upon artists and works that followed?	The student will be able to: 1. Define and list the factors that determine the nature of art, functions of art, and the styles of art 2. Describe and explain the factors that determine the nature of art, functions of art, and styles of art 3. Identify and give examples of the factors that determine the nature of art, functions of art, and styles of art 4. Compare and contrast the factors that determine the nature of art, functions of art, and styles of art	True-false, multiple choice, matching, short answers, work sheets, rating scales, checklists, and essays that ask the student to: define, list, describe, explain, determine, give examples, prioritize, and rank the factors that determine the nature of art, functions of art, and styles of art
2. Nature of Art a. Anthropological and Historical Dimensions (1) Conception and definition of art in primitive societies, contemporary art, and from an art history perspective (2) Cultural population: (a) Perception of visual forms in their environment (b) Interpretation of visual images as social expressions (c) Judgment of visual forms in their society	The student will be able to: 1. Define and list the factors that determine the nature of art 2. Describe and explain the factors that determine the nature of art 3. Identify and give examples of the factors that determine the nature of art 4. Compare and contrast the factors that determine the nature of art	True-false, multiple choice, matching, short answers, work sheets, rating scales, checklists, and essays that ask the student to: define, list, describe, explain, identify, give examples, compare, and contrast the factors that determine the nature of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire an understanding of our past and present through the study of artists, their times, and their art; comprehend crosscultural influences and world cultural influence upon artists; compare and contrast approaches used by other artists in their creative expression; explain the different functions of art in historical context (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
2. Nature of Art (continued) (3) Artistic community of the culture: (a) Perception and description of art (b) Examination of artworks (c) Judgment of artworks b. Social and Cultural Dimensions: (1) Sources of art forms in society: (a) Tools and spaces (b) Group identity (c) Individual identity (d) Important life events (2) Uses of visual qualities to express social beliefs: (a) Simple and elaborate forms (b) Altered visual relationships (c) Symbolism (d) Prototypes and variations (3) Uses of media to express social values and beliefs (4) Conception and definition of art within a social or cultural group: (a) Perception of visual forms in the environment (b) Social or cultural group interpretation of visual images as social expressions (c) Social or cultural group judgment of visual forms in their environment (5) Members of the artistic community in the social or cultural group: (a) Perception and description of art (b) Examination of artworks (c) Judgment of artworks	The student will be able to: 1. Define and list the factors that determine the nature of art 2. Describe and explain the factors that determine the nature of art 3. Identify and give examples of the factors that determine the nature of art 4. Compare and contrast the factors that determine the nature of art	True-false, multiple choice, matching, short answers, work sheets, rating scales, checklists, and essays that ask the student to: define, list, describe, explain, identify, give examples, compare, and contrast the factors that determine the nature of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire an understanding of our past and present through the study of artists, their times, and their art; comprehend crosscultural influences and world cultural influence upon artists; compare and contrast approaches used by other artists in their creative expression; explain the different functions of art in historical context (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
3. Functions of Art a. Personal Functions (1) Artistic community members' perception of personal functions of art (2) Cultural group members' perception of personal functions of art b. Social Functions (1) Artistic community members' perception of the social functions of art (2) Cultural group members' perceptions of the social functions of art c. Physical Functions (1) Artistic community members' perceptions of the physical functions of art (2) Cultural members' perceptions of the physical functions of art	The student will be able to: 1. Define and list the factors that determine the functions of art 2. Describe and explain the factors that determine the functions of art 3. Identify and give examples of the factors that determine the functions of art 4. Compare and contrast the factors that determine the functions of art	True-false, multiple choice, matching, short answers, work sheets, rating scales, checklists, and essays that ask the student to: define, list, describe, explain, identify, give examples, compare, and contrast the factors that determine the functions of art
4. Styles of Art a. Definitions: (1) Arrange and classify seemingly unrelated groups of art into categories which will facilitate the study, the talking about, and the understanding of art (2) General grouping that will attempt to classify works, either by their historical timing, by their locale, by their appearance, by their subject matter, by their techniques, etc.	The student will be able to: 1. Define and list the factors that determine the styles of art 2. Describe and explain the factors that determine the styles of art 3. Identify and give examples of the factors that determine the styles of art 4. Compare and contrast the factors that determine the styles of art	

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art; examine criteria for the description, analysis, interpretation, and evaluation of works of art

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Description–attend to what we see. Inventory of the features of an artwork	The student will be able to:	
a. The Elements of Art–visual element of the work is line, value, etc. b. The Principles of Design–the organizers of the art elements in an artwork; i.e., harmony, variety, repetition rhythm, contrast, elaboration, balance, proportion, dominance	1. Identify and label the art elements in an artwork, visual image, or the student's own work 2. Identify and label the principles of design that have organized the art elements in the artwork, visual image or the student's own work 3. Define the terms associated with the art elements and principles of design 4. Describe and summarize the art elements and principles of design in the artwork	1. Short answer, multiple choice tests that ask students to identify and label the art elements and design principles in an artwork, visual image, or their own artwork 2. Short answer, multiple choice, matching, true-false tests that ask the students to recall, define, and identify the art vocabulary associated with the art elements and the principles of design 3. Checklists, work sheets, and essays that ask students to describe and summarize the art elements and principles of design in the artwork, visual image, or their own work
c. Literal and Visual Qualities (1) Discover when, where, and by whom the work was done (2) Identify the styles of art–the handwriting of art such as: realism, formal order, emotion, fantasy (3) Identify symbols and connotations that may be present in the media, art elements, or design principles of the artwork, visual image, or student work (4) Identify the functions of art; i.e., personal, social, physical, etc.	The student will be able to: 1. Identify the visual cues in the artwork (i.e., artist's signature) that will aid the student to identify the when, the where, the by whom, the function, the symbols, and the connotations of the artwork 2. List the sources (i.e., books, magazines, etc.) that will help the student to identify the functions, the symbols, the connotations, the when, the where, and by whom of the artwork 3. Identify the visual characteristics that can delineate a particular style of art; i.e., formal order, emotion, objective accuracy, fantasy 4. Describe and explain the visual characteristics of a particular style of art	1. Multiple choice, matching, short answer, true-false tests that ask students to identify and recall the when, the where, the by whom, the function, the symbols, the connotations, and the styles of art 2. Work sheets, checklists, and essays that ask students to describe and explain the major visual characteristics of the styles of art 3. Work sheets, checklists, and essays that ask students to determine the style of artworks 4 & 5. Work sheets, checklists, and essays that ask students to describe, explain, and recall some of the major visual characteristics that identify styles of art

65

66

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art; examine criteria for the description, analysis, interpretation, and evaluation of works of art (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Description (continued)	5. Recall some of the major visual characteristics that will identify styles of art 6. Utilize the major visual characteristics of styles of art that will help to locate and identify other examples of art with the same style 7. List the sources (i.e., books, magazines, etc.) that will help the student to identify the style of the artwork and will help identify the artworks' personal, social, and physical functions	6. Work sheets, checklists, and essays that ask students to use the major visual characteristics of a style to locate and identify other examples of art of the same style 7. Work sheets and checklists that ask the students to list the sources (i.e., books, magazines) that will help the student to identify the style, the personal function, the social function, and the physical function of artwork
2. Analysis–observing the behavior of what we see–separation into component parts–discover how the elements of art are organized by the design principles	The student will be able to: 1. Describe and explain some of the ways the principles of design organize the art elements in the artwork, visual image, or the student's own work 2. Participate in oral discussion and written commentary that demonstrates the student's ability to determine and solve how the principles of design organized the art elements in the artwork, visual image or the student's own work	1. Checklists, work sheets, and essays that ask students to describe and explain some of the ways the design principles organized the art elements in artworks, visual images, or the student's own works 2. Checklists, work sheets, and essays that demonstrate the student's ability to determine and solve how the design principles organized the art elements in artworks, visual images, or the student's own works
3. Interpretation–give meaning to artworks. Make sense of the artwork a. Discover the meaning, mood, or idea in the artwork b. Attend to the expressive qualities of artworks c. Take all the information acquired during description and analysis and use it to explain what the artwork means d. Factors that play a role in interpretation: (1) Vocabulary to describe the meanings, moods, ideas, and expressive qualities	The student will be able to: 1. List, match and identify vocabulary that defines or matches the meanings, moods, ideas, and the expressive qualities of artworks 2. Utilize the acquired vocabulary to demonstrate, illustrate, and to find out the meanings, moods, ideas, and/or expressive qualities of artworks	Checklists, work sheets, anecdotal records, rating scales, and essays that ask students to demonstrate their ability to: 1. List, match, and identify vocabulary that defines or matches the meanings, moods, ideas, and expressive qualities of artworks 2. Utilize the acquired vocabulary to demonstrate, illustrate, and to find out the meanings, moods, ideas, and/or expressive qualities of artworks

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art; examine criteria for the description, analysis, interpretation, and evaluation of works of art (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
3. Interpretation (continued) (2) Skills that help to empathize with an artwork, ability to maintain psychological distance from the artwork (3) Skills that help to speculate and synthesize on the meanings, moods, ideas, and expressive qualities in artwork	3. Describe and explain the meanings, moods, ideas, and/or expressive qualities contained in the artworks 4. Describe and explain the interpretations of artworks from other sources such as scholars and experts in the field 5. Define empathy and psychic distance 6. Describe and explain the effects of empathy and psychic distance upon the interpretation of artworks 7. Participate in oral discussions and written commentary that demonstrate the student's ability to speculate and synthesize on the meanings, moods, ideas, and expressive qualities in artworks	3. Describe and explain the meanings, moods, ideas, and/or expressive qualities contained in the artworks 4. Describe and explain the interpretations of artworks from other sources such as scholars and experts in the field 5. Define empathy and psychic distance 6. Describe and explain the effects of empathy and psychic distance upon the interpretation of artworks 7. Participate in oral discussions and written commentary which demonstrate the student's ability to speculate and synthesize on the meanings, moods, ideas, and expressive qualities in artwork
4. Judgment—decide on the value of an art object. Make a decision about the artwork's attainments and accomplishments or the lack of them in the history of art—past and present a. Personal Preference Choice irrespective of its value or significance in the world at large b. Criterion, Critical Judgment (1) Criterion is a standard by which something is judged (2) Difficulty lies in deciding what to use for these standards by which something is judged	The student will be able to: 1. Identify and list examples of personal preference and critical judgment used in judging the artwork 2. Describe and explain examples of personal preference and critical judgment used in judging art 3. Demonstrate personal preferences and critical judgments that could be used in judging art 4. Analyze and distinguish between the personal preferences and critical judgments used in judging artwork	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, essay assignments and tests that ask students to identify, list, describe, explain, demonstrate which, analyze and distinguish between personal preference and critical judgment

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art; examine criteria for the description, analysis, interpretation, and evaluation of works of art (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
4. Judgment (continued) c. Developing Criteria—several guidelines: (1) Standards used as criteria should not arbitrarily exclude the informed opinion of experts in the field (2) Major concepts of art in world cultures and their corresponding criteria should not be excluded in the development of standards for criteria (3) Set up standards for criteria, taking care to allow for and recognize different forms of excellence in art (4) Standards used for criteria must also be appropriate to the artwork (5) Flexibility may also be required when setting up standards for criteria. Artworks that use new materials often cannot be evaluated with the existing criteria	1. Identify and define the guidelines for developing criteria 2. Describe and explain the guidelines for developing criteria 3. Demonstrate which guidelines would work best in developing criteria for a particular artwork 4. Determine the factors that would work best in developing criteria for a particular artwork	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, essay assignments and tests that ask students to: identify, define, describe, explain, demonstrate which, and determine the factors in developing criteria for the judgment of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: AESTHETIC ASSESSMENT

GOAL: C. To develop a base for informed perceptions and judgments about visual art; examine, explore and analyze different aesthetic orientations reflected in works of art.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Aesthetic Assessment is a careful and systematic study of the artwork to locate and identify the sources of satisfaction or dissatisfaction contained in the artwork	The student will be able to: 1. Identify and explain what combinations of the art elements, design principles, subject matter and techniques that elicit the students' responses to the artwork	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, oral discussions, written commentaries, essays that ask students to identify and explain: 1. The combinations of the art elements, design principles, subject matter, and techniques that elicit the students' responses to the artwork
2. Seek ways of looking and thinking about art that will yield the maximum of knowledge about the art's meanings and the artwork's real or alleged merits	2. Identify and explain a variety of ways of looking and thinking about art that will maximize the students' knowledge about the meaning and merits of the artwork	2. The variety of ways of looking and thinking about art that will maximize the students' knowledge about the meaning and the merits of the artwork
3. Values can be ascertained from an aesthetic situation depending on: a. The art object itself b. The viewer(s) of the art object: (1) Who they are (2) What their experience has been with life and art (3) How well they can use their experience in the examination of a particular artwork	3. Identify and explain the factors that determine the values that can be attained from an aesthetic situation	3. The determining factors in how much value can be attained from an aesthetic situation

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: AESTHETIC ASSESSMENT

GOAL: D. To develop a base for informed perceptions and judgments about visual art; examine the students' environment in developing a personal aesthetic.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Nature of Art a. Anthropological and Historical Dimensions of the students' environment (1) The definition of art in primitive societies, contemporary art and from art history (2) How the people within a culture: (a) Perceived visual forms in their environment (b) Interpreted visual images as social expressions (c) Judged visual forms in their society (3) How members of the artistic community of the culture: (a) Perceived and described art (b) Examined artworks (c) Judged artwork b. Creative and Psychological Dimensions (1) Art as Problem Solving Define what the artist does when he/she is in the process of producing art as problem solving (2) Art as Expression of the Self Art as communication directed outward toward someone c. Social and Cultural Dimensions (1) Art as it was conceived and defined in social and cultural groups (2) People in a social or cultural group: (a) Perception of visual forms in their environment (b) Interpret visual images as social expressions (c) Judge visual forms in their culture or group	The student will be able to: 1. Identify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art 2. Describe and explain the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art 3. Determine and prioritize the factors which differentiate the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, essays that ask students to identify, describe, explain, determine, and prioritize the factors which differentiate the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: AESTHETIC ASSESSMENT

GOAL: D. To develop a base for informed perceptions and judgments about visual art; examine the students' environment in developing a personal aesthetic (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Nature of Art (continued) (3) Members of the artistic community: (a) Perception and description of art (b) Examination of artworks (c) Judgment of artworks 2. The Functions of Art a. Personal Functions (1) Artistic community's perception of the personal functions of art (2) Cultural or group perception of the personal functions of art b. Social Functions (1) Artistic community's perception of the social functions of art (2) Cultural or group perception of the social function of art c. Physical Functions (1) Artistic community's perception of the physical functions of art (2) Cultural or group's perception of the physical function of art 3. Styles of Art a. Group and classify seemingly unrelated groups of art into categories which will facilitate the attempt to study, talk about, and understand the artwork b. Classify works either by their historical timing, their locale, their appearance, their subject matter, their technique, etc.	The student will be able to: 1. Identify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art 2. Describe and explain the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art 3. Determine and prioritize the factors which differentiate the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, essays that ask students to identify, describe, explain, determine, and prioritize the factors which differentiate the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: CREATIVE ART EXPRESSION

GOAL: E. To develop and enhance studio skills and concepts that enable students to express themselves in visually creative ways.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Personal Expression a. Generate ideas for artwork b. Refine ideas for artwork c. Use media for expression in artwork d. Use of art elements and design principles for expression in artwork 2. Artistic Community a. Generate ideas for artwork b. Use media and tools for expression in artwork c. Use art elements and design principles for expression in artwork 3. Cultural Community a. Generate, originate art form b. Use media and tools for expression in art forms c. Use art elements and design principles for expression in artwork	The student will be able to: 1. Identify and describe how artists generate ideas, use the design principles and art elements for expression; how cultures originate art forms and see visual forms; how the student can use the design principle and art elements for expression, the different ways a student can describe, analyze, interpret the meaning and decide on the significance of the experiences. 2. Construct, diagram and analyze how artists generate ideas, use the design principles and art elements for expression; how cultures originate art forms and see visual forms; how the student can use the design principles and art elements for expression, the different ways a student can describe, analyze, interpret the meanings, and decide on the significance of the experiences. 3. Formulate, generate, reconstruct, produce, select, prioritize: how artists generate ideas, use the design principles and art elements for expression; how cultures originate art forms and see visual forms; how the student can use the design principles and art elements for expression, the different ways a student can describe, analyze, interpret the meaning, and decide on the significance of the experiences.	True-false, multiple choice, matching, short answer, rating scales, checklists, diagrams, essays, graphs, journals, sketchbooks, visual-oral-written documentaries, visual-written notebooks, and visual expressions that ask the student to identify, describe, construct, diagram, analyze, formulate, generate, reconstruct, produce, select, prioritize: how artists generate ideas, use the design principles and art elements for expression; how cultures originate art forms and see visual forms; how the student can use the design principles and art elements for expression, the different ways a student can describe, analyze, interpret the meaning, and decide on the significance of the experiences.

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To communicate ideas through the treatment of subject matter in a particular media, and to use visual arts media effectively to translate ideas, feelings and values.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
4. Media a. Painting, Drawing, Printmaking–two-dimensional media (1) Direct technique–final effect immediately (2) Indirect technique–stage-by-stage effect (3) Techniques for expresson–brushwork, line quality, etc. (4) Human image–past and present (5) Spontaneous application of paint, drawing material, print technique (6) Grand scale–large action painting, drawing, printmaking (7) Popular images–everyday objects presented on a grand scale (8) Optical images–physiology of vision (9) Minimal and color field–reducing art images to bare essentials (10) Shaped canvas, paper, print–movement away from the canvas, drawing or print as a window to the world b. Sculpture and Crafts–three-dimensional media (1) Types of processes–additive, subtractive, modeling, carving, casting (2) Types of forms–closed and open forms (3) Constructivism–abandoning old processes and the closed form for new materials and new construction methods (4) Assemblage–abandoning old processes, carving-modeling, etc. and adopting the use of materials carrying their own meaning	The student will be able to: 1. Identify, describe, construct, diagram and analyze: how to generate his/her own ideas, to refine and modify these ideas, to use media and tools to convey these ideas; how artists generate ideas for artwork, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and others originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society. 2. Formulate, generate, reconstruct, produce, select, prioritize: how to generate his/her own ideas, to refine and modify these ideas, to use media to convey these ideas; how artists generate ideas for artwork, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and others originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expression, judge visual forms in society.	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, essays, diagrams, graphs, journals, sketchbooks, visual-narrative documentaries, visual-narrative notebooks, and visual expressions that ask the student to identify, describe, construct, diagram, analyze, formulate, generate, reconstruct, produce, select, prioritize: how to generate their own ideas, to refine and modify these ideas, to use media and tools to convey these ideas; how artists generate ideas, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and other cultures originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society.

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: Junior High/Middle School (II) COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To communicate ideas through the treatment of subject matter in a particular media, and to use visual arts media effectively to translate ideas, feelings and values (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
4. Media (continued) (5) Niches, boxes and grottoes–using the psychological meanings of recessed places to create mood and feeling of secrecy, privacy, awe and reverence (6) Primary structures–using materials and movement as in physics and engineering–exploring mechanical and architectural space through primary structures (7) Kinetic sculpture–sculpture in motion (8) Earth sculpture–going beyond the museum and directly working on the environment (9) Crafts–movement to a fine arts status–moving from purely functional and useful forms to forms prized for their sculptural values c. Photography (1) Photography and reality (2) Photography and painting (3) Photography and the principles of the frame (4) Photography and abstraction (5) Photography as photojournalism (6) Photographic slide d. Film and Television–images in motion (1) Space and time–manipulation of devices and techniques to create space and time (2) Film and TV types (3) Filmed versus televised images (4) Film and dreams–an alternate source (5) Democracy of film–problems and possibilities	The student will be able to: 1. Identify, describe, construct, diagram and analyze: how to generate his/her own ideas, to refine and modify these ideas, to use media and tools to convey these ideas; how artists generate ideas for artwork, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and others originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society. 2. Formulate, generate, reconstruct, produce, select, prioritize: how to generate his/her own ideas, to refine and modify these ideas, to use media to convey these ideas; how artists generate ideas for artwork, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and others originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expression, judge visual forms in society.	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, essays, diagrams, graphs, journals, sketchbooks, visual-narrative documentaries, visual-narrative notebooks, and visual expressions that ask the student to identify, describe, construct, diagram, analyze, formulate, generate, reconstruct, produce, select, prioritize: how to generate their own ideas, to refine and modify these ideas, to use media and tools to convey these ideas; how artists generate ideas, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and other cultures originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society.

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

HIGH SCHOOL

GOALS, OBJECTIVES, SKILLS, PROCEDURES

OUTCOMES AND EVALUATION

INTRODUCTION

This document is designed for use with Bloom's Taxonomy. Basic Skills development progresses to analytical and critical thinking processes. Evaluation procedures can be designed to recognize individual's progress according to ability. Complexity of procedures, outcomes and evaluation can therefore remain geared to the individual while meeting local and state guidelines for completion of Visual Arts Skills.

Outcomes and evaluations that relate to objective processes and skills appear on appropriate pages. Related outcomes and evaluations are not repeated on the same page if they are the same for all processes and skills described on that page.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire an understanding of our past and present through the study of artists, their times, and their art; to comprehend crosscultural influences and world cultural influence upon artists; to compare and contrast approaches used by other artists in their creative expression; to explain the different functions of art in historical context

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Art History is learning about works of art a. Place art within a framework of time and locale b. Focus attention on the external cues, or cues found outside the art work. Ask: (1) When was it done? (2) Where was it done? (3) How was it done? (4) Why was it done? (5) What style of art does it represent? (6) What artists or works of art influenced the artist? (7) What impact did the artist or the work have upon artists and works that followed?	The student will be able to: 1. Define and recall the factors that determine the nature of art, functions of art, and styles of art 2. Describe and interpret the factors that determine the nature of art, functions of art, and styles of art 3. Construct and demonstrate the factors that determine the natures of art, functions of art, and styles of art 4. Analyze, compare, and contrast the factors that determine the nature of art, functions of art, and styles of art 5. Select, evaluate, and justify factors that determine the nature of art, functions of art, and styles of art	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, and essays that ask students to: define, recall, describe, interpret, construct, demonstrate, analyze, compare and contrast, select, evaluate, and justify the factors that determine the natures of art, functions of art, and styles of art
2. Nature of Art a. Anthropological and Historical Dimensions (1) Conception and definition of art in primitive societies, contemporary art, and from an art history perspective (2) Cultural population: (a) Perception of visual forms in their environment	The student will be able to: 1. Define and recall the factors that determine the nature of art 2. Describe and interpret the factors that determine the nature of art	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, and essays that ask students to: define, recall, describe, interpret, construct, demonstrate, analyze, compare and contrast, select, evaluate, and justify the factors that determine the nature of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire an understanding of our past and present through the study of artists, their times, and their art; to comprehend crosscultural influences and world cultural influence upon artists; to compare and contrast approaches used by other artists in their creative expression; to explain the different functions of art in historical context (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
2. Nature of Art (continued) (b) Interpretation of visual images as social expressions (c) Judgment of visual forms in their society (3) Artistic community of the cultures: (a) Perception and description of art (b) Examination of artworks (c) Judgment of artworks b. Social and Cultural Dimensions (1) Sources of art forms in society: (a) Tools and spaces (b) Group identity (c) Individual identity (d) Important life events (2) Uses of visual qualities to express social beliefs (a) Simple and elaborate forms (b) Altered visual relationships (c) Symbolism (d) Prototypes and variations (3) Uses of media to express social values and beliefs (4) Conception and definition of art within a social or cultural group: (a) Perception of visual forms in the environment (b) Social or cultural group interpretation of visual images as social expressions (c) Social or cultural groups' judgment of visual forms in their environment	3. Construct and demonstrate the factors that determine the nature of art 4. Analyze, compare, and contrast the factors that determine the nature of art 5. Select, evaluate, and justify the factors that determine the nature of art	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, and essays that ask students to: define, recall, describe, interpret, construct, demonstrate, analyze, compare and contrast, select, evaluate, and justify the factors that determine the nature of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire an understanding of our past and present through the study of artists, their times, and their art; to comprehend crosscultural influences and world cultural influence upon artists; to compare and contrast approaches used by other artists in their creative expression; to explain the different functions of art in historical context (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
2. Nature of Art (continued) (5) Members of the artistic community in the social or cultural group: (a) Perception and description of art (b) Examination of artworks (c) Judgment of artworks		
3. Functions of Art a. Personal Functions (1) Artistic community members' perception of personal functions of art (2) Cultural group members' perception of the personal functions of art b. Social Functions (1) Artistic community members' perception of the social functions of art (2) Cultural group members' perceptions of the social functions of art c. Physical Functions (1) Artistic community members' perception of the physical functions of art (2) Cultural members' perceptions of the physical functions of art	The student will be able to: 1. Define and recall the factors that determine the functions of art 2. Describe and interpret the factors that determine the functions of art 3. Construct and demonstrate the factors that determine the functions of art 4. Analyze, compare, and contrast the factors that determine the functions of art 5. Select, evaluate, and justify factors that determine the functions of art	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, and essays that ask students to: define, recall, describe, interpret, construct, demonstrate, analyze, compare and contrast, select, evaluate, and justify the factors that determine the functions of art
4. Styles of Art a. Definitions (1) Arrange and classify seemingly unrelated groups of art into categories which will facilitate the study, the talking about, the understanding of art	The student will be able to: 1. Define and recall the factors that determine the styles of art 2. Describe and interpret the factors that determine the styles of art	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, and essays that ask students to: define, recall, describe, interpret, construct, demonstrate, analyze, compare and contrast, select, evaluate, and justify the factors that determine the styles of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: ART IN CULTURAL HERITAGE

GOAL: A. To acquire an understanding of our past and present through the study of artists, their times, and their art; to comprehend crosscultural influences and world cultural influence upon artists; to compare and contrast approaches used by other artists in their creative expression; to explain the different functions of art in historical context (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
4. Styles of Art (continued) (2) General grouping that will attempt to classify works, either by their historical timing, by their locale, by their appearance, by their subject matter, by their techniques, etc.	3. Construct and demonstrate the factors that determine styles of art 4. Analyze, compare, and contrast the factors that determine styles of art 5. Select, evaluate, and justify factors that determine styles of art	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, and essays that ask students to: define, recall, describe, interpret construct, demonstrate, analyze, compare and contrast, select, evaluate, and justify the factors that determine the styles of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art by examining the criteria for the description, analysis, interpretation, and evaluation of works of art.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Description—attend to what we see. Inventory of the features of an artwork a. The Elements of Art—visual elements of the work; i.e., line, value, etc. b. The Principles of Design—the organizers of the art elements in the artwork; i.e., harmony, variety, rhythm, contrast, elaboration, proportion, balance, etc.	The student will be able to: 1. Identify and label the art elements in the artwork, visual image, or the student's own work 2. Identify and label the principles of design that organized the art elements in the artwork, visual image, or the student's own work 3. Define the terms associated with the art elements and principles of design 4. Summarize and describe the art elements and principles of design in the artwork, visual image, or the student's own work	1. Short answer, multiple choice tests that ask students to identify and label the art elements and design principles in the artwork, visual image, or their own work 2. Short answer, multiple choice, matching, true-false tests that ask students to recall, define, and identify the art vocabulary associated with the art elements and design principles 3. Checklists, work sheets, visual charts, and essays that ask students to describe and summarize the art elements and principles of design in the artwork, visual image, or their own work
c. Literal and Visual Qualities (1) Discovering when, where, and by whom the work was done (2) Identifying the style or art—the handwriting of art such as: realism, emotion, formal order, fantasy (3) Identify symbols and connotations that may be present in the media, art elements, or design principles of the artwork (4) Identify the functions of art such as personal, social, physical, etc.	The student will be able to: 1. Identify the cues in the artwork that will aid in the determination of when, where, by whom, symbols, functions and connotations of the artwork 2. Locate and use the sources (i.e., books, magazines) that will help the student to determine the meaning of the symbols and connotations, the when, where, by whom, the style and the functions of the artworks 3. Identify the visual characteristics of a particular style of art	1. Multiple choice, matching, short answer, true-false tests that ask students to identify and recall when, where, by whom, function, symbols, connotations, and styles of art 2. Work sheets, checklists, and essays that ask students to describe and explain the major visual characteristics of the styles of art 3. Work sheets that ask students to locate and use sources (i.e., books, magazines) to determine the meaning of symbols and connotations, to find out who, what, where, to figure out the style of the artwork and its functions—personal, social or physical

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art by examining the criteria for the description, analysis, interpretation, and evaluation of works of art (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Description (continued)	4. Describe and explain the visual characteristics of particular styles of art	4. Work sheets, checklists, and essays that ask students to identify, describe, and explain the visual characteristics of a particular style of art
	5. Determine the style of an artwork by analyzing and differentiating between the visual characteristics of styles of art	5. Work sheets, checklists, essays that ask students to analyze the differences and similarities between the visual characteristics of different styles of art
	6. Utilize major visual characteristics of styles of art to help them to locate and identify other examples of art with the same style	6. Work sheets, checklists, and essays that ask students to use the major visual characteristics of one style to help them to identify other examples of art with the same style
	7. Recall some of the major visual characteristics that identify particular styles of art	7. True-false, multiple choice, matching, short answer, and essays that ask students to recall some of the major visual characteristics that identify particular styles of art
2. Analysis—observe the behavior of what we see—separation into component parts—discover how the elements of art are organized by the design principles	The student will be able to:	
	1. Describe and explain some of the ways the principles of design organize the art elements in artworks, visual images, or the student's own works	1. Checklists, work sheets, and essays that ask students to describe and explain some of the ways the design principles organized the art elements in artworks, visual images, or their own work
	2. Participate in oral discussions and written commentary that demonstrate the ability to analyze how the design principles organized the art elements in artworks, visual images, or the student's own work	2. Checklists, work sheets, and essays that ask students to demonstrate their ability to analyze how the design principles organized the art elements in artworks, visual images, or their own work

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art by examining the criteria for the description, analysis, interpretation, and evaluation of works of art (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
2. Analysis (continued)	3. Participate in oral discussions and written commentary that demonstrate the student's ability to select, prioritize, and judge the success of the design principles, organization of the art elements in artworks, visual images, or the student's own works 4. Participate in oral discussions and written commentary that demonstrate the student's ability to generate and formulate alternative ways and means for the design principles to organize the art elements in artworks, visual images, or the student's own work	3. Checklists, work sheets, and essays that ask the student to select, prioritize, and judge the success of the design principles, organization of the art elements in artworks, visual images, or the student's own work 4. Checklists, work sheets, and essays that ask the student to generate and formulate alternative ways and means for the design principles to organize the art elements in works of art, visual images, or the student's own works
3. Interpretation—give meaning to artworks. Make sense of the artwork a. Discover the meaning, mood, or idea in the artwork b. Attend to the expressive qualities of artworks c. Take all the information ascertained during description and analysis and use it to explain what the artwork means d. Factors that play a role in interpretation are: (1) Vocabulary to describe expressive qualities, meanings, moods, or ideas (2) Skills that help to empathize with an artwork, ability to maintain psychological distance from the artwork (3) Skills that help to speculate and synthesize on the meanings, moods, ideas, and expressive qualities of the artwork	The student will be able to: 1. List, match, and identify vocabulary that defines and/or matches the meanings, moods, ideas and/or the expressive qualities of artworks 2. Generate a new vocabulary that defines and/or describes the meanings, moods, ideas, and/or expressive qualities of artworks 3. Define empathy and psychic distance 4. Analyze, compare, and contrast the effects of too much or too little psychic distance or empathy on a viewer of artworks 5. Analyze and examine the meanings, moods, ideas, and/or expressive qualities of artworks 6. Analyze and examine other interpretations of the artworks made by scholars and experts in the field	Checklists, work sheets, anecdotal records, rating scales, essays that ask students to demonstrate their ability to: 1. List, match, and identify vocabulary that defines and/or matches the meanings, moods, ideas, and/or the expressive qualities of artworks 2. Generate a new vocabulary that defines and/or describes the meanings, moods, ideas, and/or expressive qualities of artworks 3. Define empathy and psychic distance 4. Analyze, compare, and contrast the effects of too much or too little psychic distance or empathy upon a viewer of artwork 5. Analyze and examine the meanings, moods, ideas, and/or expressive qualities of artworks 6. Analyze and examine other interpretations of the artworks made by scholars and experts in the field

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: B. To develop a base for informed perceptions and judgments about visual art by examining the criteria for the description, analysis, interpretation, and evaluation of works of art (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
4. Judgment—decide on the value of an art object. Make a decision about the artwork's attainments and accomplishments or the lack of them in the history of art—past and present a. Personal Preference Choice irrespective of its value or significance in the world at large b. Criterion, Critical Judgment (1) Criterion is a standard by which something is judged (2) Difficulty lies in deciding what to use for these standards by which something is judged	The student will be able to: 1. Identify and define examples of personal preference and critical judgment used in judging art 2. Interpret and explain examples of personal preference and critical judgment used in judging art 3. Compare and contrast between personal preference and critical judgment used in judging art	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, essays ask students to identify, define, interpret, explain, compare, and contrast between personal preference and critical judgment
c. Developing Criteria—several guidelines: (1) Standards used as criteria should not arbitrarily exclude the informed opinion of experts in the field (2) Major concepts of art in world cultures and their corresponding criteria should not be excluded in the development of standards for criteria (3) Set up standards for criteria, taking care to allow for and recognize different forms of excellence in art (4) Standards used for criteria must also be appropriate to the artwork (5) Flexibility may also be required when setting up standards for criteria. Artworks that use new materials often cannot be evaluated with the existing criteria	1. Recall and define the guidelines for developing criteria 2. Determine which guidelines for developing criteria best suit an artwork 3. Compare and contrast possible guidelines for developing criteria for judging artwork 4. Formulate and generate guidelines for developing criteria to judge a particular artwork 5. Defend and evaluate the guidelines chosen to set up criteria for judging a particular artwork	1 & 2. True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, essays that ask students to: recall, define, and determine the guidelines for setting up criteria for judging art 3 & 4. True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, and essays that ask students to: compare and contrast possible guidelines for developing criteria to judge artwork, to formulate and generate sample guidelines to develop criteria for the judging of a particular artwork 5. Work sheets, checklists, and essays that ask students to justify and evaluate the guidelines they chose to use to set up criteria for judging a particular artwork

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: C. To develop a base for informed perceptions and judgments about visual art by examining, exploring and analyzing different aesthetic orientations reflected in works of art.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Aesthetic Assessment is a careful and systematic study of the artwork to locate and identify the sources of satisfaction and dissatisfaction contained in the artwork	The student will be able to: 1. Identify and explain the sources of satisfaction, dissatisfaction in the artwork. What combinations of art elements, design principles, subject matter and techniques elicit the student's response. 2. Analyze and examine how these combinations can be sources for satisfaction, dissatisfaction in the artwork	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, oral discussions, written commentaries, anecdotal record, journals, essays that ask students to: 1. Identify, explain, analyze, and examine how combinations of the art elements, design principles, subject matter, and techniques can be sources of satisfaction or dissatisfaction in the artwork
2. Seek ways of looking and thinking about art that will yield the maximum of knowledge about the art's meanings and the artwork's real or alleged merits	The student will be able to: 1. Identify and explain a variety of ways of looking and thinking about art that will maximize the student's knowledge about the meaning and merits of the artwork 2. Compare and contrast some of the ways of looking and thinking about art 3. Select and support some examples of the ways of looking and thinking about art	2. Identify, explain, compare and contrast, select and support some examples of the ways of looking and thinking about art 3. Identify, explain, analyze, and examine how these factors determine the values that can be attained from an aesthetic situation
3. Values can be ascertained from an aesthetic situation depending on: a. The art object itself b. The viewer(s) of the art object: (1) Who they are (2) What their experience has been with life and art (3) How well they can use their experience in the examination of a particular artwork	The student will be able to: 1. Identify and explain the factors that determine the values that can be attained from an aesthetic situation 2. Analyze and examine how these factors determine the values that can be attained from an aesthetic situation	

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: D. To develop a base for informed perceptions and judgments about visual art by examining the students' environment in developing a personal aesthetic

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Nature of Art a. Anthropological and Historical Dimensions of the students' environment (1) The definition of art in primitive societies, contemporary art, and from art history (2) How the people within a culture: (a) Perceived visual forms in their environment (b) Interpreted visual images as social expressions (c) Judged visual forms in their society (3) How members of the artistic community of the culture: (a) Perceived and described art (b) Examined artworks (c) Judged artwork b. Creative and Psychological Dimensions (1) Art as Problem Solving Define what the artist does when he/she is in the process of producing art as problem solving (2) Art as Expression of the Self Art as communication directed outward toward someone c. Social and Cultural Dimensions (1) Art as it was conceived and defined in social and cultural groups (2) People in social or cultural groups: (a) Perception of visual forms in their environment	The student will be able to: Identify and recall the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art Describe and interpret the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Compare and contrast the various natures of art, the social and cultural dimensions of art, the functions of art and the styles of art Reconstruct and/or predict the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Evaluate and justify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, and essays that ask students to: identify, recall, describe, interpret, compare and contrast, reconstruct and/or predict, evaluate, and justify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: D. To develop a base for informed perceptions and judgments about visual art by examining the students' environment in developing a personal aesthetic (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Nature of Art (continued) (b) Interpret visual images as social expressions (c) Judge visual forms in their culture or group (3) Members of the artistic community: (a) Perception and description of art (b) Examination of artworks (c) Judgment of artworks 2. The Functions of Art a. Personal Functions (1) Artistic community's perception of the personal functions of art (2) Cultural or group perception of the personal functions of art b. Social Functions (1) Artistic community's perception of the social functions of art (2) Cultural or group's perception of the social functions of art c. Physical Functions (1) Artistic community's perception of the physical functions of art (2) Cultural or group's perception of the physical function of art	The student will be able to: Identify and recall the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Describe and interpret the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Compare and contrast the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Reconstruct and/or predict the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Evaluate and justify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, and essays that ask students to: identify, recall, describe, interpret, compare and contrast, reconstruct and/or predict, evaluate, and justify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

LEVEL: High School COMPONENT: AESTHETIC ASSESSMENT

GOAL: D. To develop a base for informed perceptions and judgments about visual art by examining the students' environment in developing a personal aesthetic (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
3. Styles of art—Definitions from *Varieties of Visual Experiences* by E. B. Feldman a. Group and classify seemingly unrelated groups of art into categories which will facilitate the attempt to study, talk about, and understand art b. Classify works either by their historical timing, their locale, their appearance, their subject matter, their technique, etc.	The student will be able to: Identify and recall the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Describe and interpret the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Compare and contrast the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Reconstruct and/or predict the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art Evaluate and justify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art	True-false, multiple choice, matching, short answer, rating scales, work sheets, checklists, and essays that ask students to: identify, recall, describe, interpret, compare and contrast, reconstruct and/or predict, evaluate, and justify the various natures of art, the social and cultural dimensions of art, the functions of art, and the styles of art

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: CREATIVE ART EXPRESSION

GOAL: E. To develop and enhance studio skills and concepts that enable students to express themselves in visually creative ways.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
1. Personal Expression a. Generate ideas for artwork b. Refine ideas for artwork c. Use media for expression in artwork d. Use of art elements and design principles for expression in artwork 2. Artistic Community a. Generate ideas for artwork b. Use media and tools for expression in artwork c. Use art elements and design principles for expression in artwork 3. Cultural Community a. Generate, originate art forms b. Use media and tools for expression in art forms c. Use art elements and design principles for expression in artwork	The student will be able to: Define, interpret, determine, illustrate, and analyze how artists generate ideas, use the design principles and art elements for expression, how cultures originate art forms and see visual forms; how the student can use the design principles and art elements for expression, the different ways a student can describe, analyze, interpret the meanings, and decide on the significance of the experiences. Formulate, generate, invent, revise, evaluate, and justify: how artists generate ideas, use the design principles and art elements for expression; how cultures originate art forms and see visual forms; how the student can use the design principles and art elements for expression, the different ways a student can describe, analyze, interpret the meanings, and decide on the significance of the experiences	True-false, multiple choice, matching, short answer, rating scales, checklists, diagrams, graphs, journals, sketchbooks, visual-oral-written documentaries, visual-written notebooks, and visual expressions that ask students to define, interpret, determine, illustrate, analyze, formulate, generate, invent, revise, evaluate, and justify: how artists generate ideas, use the design principles and art elements for expression; how cultures originate art forms and see visual forms; how the student can use the design principles and art elements for expression, the different ways a student can describe, analyze, interpret the meanings, and decide on the significance of the experiences

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To communicate ideas through the treatment of subject matter in a particular medium; to use visual arts media effectively to translate ideas, feelings and values.

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
4. Media a. Painting, Drawing, Printmaking—two-dimensional media (1) Direct technique—final effect immediately (2) Indirect technique—stage-by-stage effect (3) Techniques for expresson—brushwork, line quality, etc. (4) Human image—past and present (5) Spontaneous application of paint, drawing material, print technique (6) Grand scale—large action painting, drawing, printmaking (7) Popular images—everyday objects presented on a grand scale (8) Optical images—physiology of vision (9) Minimal and color field—reducing art images to bare essentials (10) Shaped canvas, paper, print—movement away from the canvas, drawing, or print as a window to the world b. Sculpture and Crafts—three-dimensional media (1) Types of processes—additive, subtractive, modeling, carving, casting (2) Types of forms—closed and open forms (3) Constructivism—abandoning old processes and the closed form for new materials and new construction methods (4) Assemblage—abandoning old processes, carving-modeling, etc. and adopting the use of materials carrying their own meaning	The student will be able to: Define, interpret, determine, illustrate, analyze, formulate, generate, invent, revise, evaluate, justify: how to generate his/her own ideas, to refine and modify these ideas, to use media and tools, to convey these ideas; how artists generate ideas, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and other cultures originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, essays, diagrams, graphs, charts, journals, sketchbooks, visual-narrative documentaries, visual-narrative notebooks and visual expressions that ask students to define, interpret, determine, illustrate, analyze, formulate, generate, invent, revise, evaluate, justify: how to generate their own ideas, to refine and modify these ideas, to use media and tools to convey these ideas; how artists generate ideas, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and other cultures originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society

113

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

114

VISUAL ART ESSENTIAL SKILLS (continued)

LEVEL: High School COMPONENT: CREATIVE ART EXPRESSION

GOAL: F. To communicate ideas through the treatment of subject matter in a particular medium; to use visual arts media effectively to translate ideas, feelings and values (continued)

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
4. Media (continued) (5) Niches, boxes and grottoes—using the psychological meanings of recessed places to create mood and feeling of secrecy, privacy, awe and reverence (6) Primary structures—using materials and movement as in physics and engineering—exploring mechanical and architectural space through primary structures (7) Kinetic sculpture—sculpture in motion (8) Earth sculpture—going beyond the museum and directly working on the environment (9) Crafts—movement to a fine arts status—moving from purely functional and useful forms to forms prized for their sculptural values c. Photography (1) Photography and reality (2) Photography and painting (3) Photography and the principles of the frame (4) Photography and abstraction (5) Photography as photojournalism (6) Photographic slide (7) Photographer as artist d. Film and Television—images in motion (1) Space and time—manipulation of devices and techniques to create space and time (2) Film and TV types (3) Filmed versus televised images (4) Film and dreams—an alternate source (5) Democracy of film—problems and possibilities	The student will be able to: Define, interpret, determine, illustrate, analyze, formulate, generate, invent, revise, evaluate, justify: how to generate his/her own ideas, to refine and modify these ideas, to use media and tools, to convey these ideas; how artists generate ideas, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and other cultures originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society	True-false, multiple choice, matching, short answer, work sheets, rating scales, checklists, essays, diagrams, graphs, charts, journals, sketchbooks, visual-narrative documentaries, visual-narrative notebooks and visual expressions that ask students to define, interpret, determine, illustrate, analyze, formulate, generate, invent, revise, evaluate, justify: how to generate their own ideas, to refine and modify these ideas, to use media and tools to convey these ideas; how artists generate ideas, use visual qualities for expression, use media and tools, perceive and describe art, examine works of art, judge works of art; how people in their own culture and other cultures originate art forms, use visual qualities to express their beliefs, use media to express social values, perceive visual forms in their environment, interpret visual forms as social expressions, judge visual forms in society

Definitions may be found in the Glossary.

Use and understanding of appropriate art vocabulary and proper use and care of materials and equipment shall be a part of all lessons.

APPENDIX

L17

ESSENTIALS OF A QUALITY ART PROGRAM

I. A BASIC ART PROGRAM:

A. A local district art curriculum has been recently developed or revised which meets the guidelines set forth in the 1988 visual art essential skills document.

B. All classroom teachers and other appropriate school personnel share in curriculum planning, evaluation, and/or revision.

C. A certified art specialist should be involved in the planning and development of a districtwide art program.

D. There is a resulting curriculum document provided to each teacher of art specifying scope and sequence of the district art program.

E. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for the district curriculum (minimum: 100—120 minutes weekly for elementary [K-6] and 225 minutes per week forjunior high/middle and senior high).

F. The work space is large and flexible enough to permit the full participation of all students in the district art curriculum.

G. Materials and equipment are sufficient to implement the art program established in the curriculum documents.

II. A QUALITY ART PROGRAM:

A. A quality art program includes all components of a basic program plus the following:

1. A certified art endorsed educator is assigned responsibility for coordinating the district elementary art program.

2. The district art coordinator provides an ongoing in-service training program with all teachers of art to help implement the district art curriculum.

3. The art coordinator will supervise and evaluate the art program.

B. Artists and cultural institutions are invited to complement the ongoing arts curriculum in the school.

III. A SUPERIOR ART PROGRAM:

A. A certified art endorsed teacher instructs and coordinates the art program in every school for all students.

B. Certified art supervision districtwide is provided for coordinating the elementary art program.

C. There is ongoing curriculum evaluation and revision in each school involving all staff members.

D. Planning time for interdisciplinary involvement and supplementary units is evident and involves participation by each discipline.

nja505

III. A SUPERIOR ART PROGRAM (Cont'd.)

E. The art program is actively engaged and visually evident throughout the school and community.

F. The number of certified art teachers is sufficient to meet the goals of the art curriculum for all students grades K-12.

G. A separate art room or rooms is/are designed to meet the standards for a superior quality art curriculum.

H. All art teachers are expected to complete a master's degree in art or art education within the first five years of teaching experience.

The criteria listed in the above outline represents a concise overview of art program possibilities. A complete and detailed accounting of the essentials of a basic/superior art program is available from the National Art Education Association.

IV. TEACHER PREPARATION

As part of an art teacher preparation for K-12 art endorsement, the elementary and secondary school art teacher should have a major concentration in art that includes coursework in the areas of art history/aesthetics, art criticism, and studio art, with the opportunity to pursue one or more areas of art in depth. Not less than 60 units of art should be considered the minimum preparation for a teacher of art. The degree program should provide coursework which includes study of individual differences and the learning process in art, the structure of an art curriculum, and ways of stimulating, guiding, and evaluating art experiences. The student teacher internship program should provide the opportunity of observing and teaching for a minimum of 16 weeks daily in the classroom, total school, and community situations.

The student teacher program should provide the opportunity of observing and teaching at both the elementary and secondary level for a minimum of 12 college credits. The classroom teaching experience should be for 16 weeks on a regular basis.

nja505

AFFECTING STUDENT ATTITUDES

The art experience is an excellent way to foster positive student attitudes about learning and the school environment. The teacher of art plays a key role in creating a nonfearful environment in which students freely express their feeling and artfulness or skill.

A sense of accomplishment and success are very dependent upon the attitude which the teacher exudes in the art room. Students intuitively know when the instructor has personal self confidence in their own art abilities and knowledge, when the teacher expresses honest accepting feelings toward them and can relate openly to discussing and experiencing the human condition, and when the teacher's behaviors and attitudes express warm, caring acceptance of individual and cultural differences.

The art teacher's positive attitude about the group then creates a comfort zone in which the students can value their own uniqueness. They can begin to appreciate their own sense of originality and become confident in experimentation with various media and with previously unexplored forms of creation. Positive teacher expectations allow the student to form trust that the environment and people around them are safe enough to allow expression of innermost feelings. A sense of control of the art product empowers students to pursue solving conceptual problems. The more positive a student's attitude becomes, the more balance is achieved between the cognitive and affective domains of learning.

Intrinsic symmetry allows the students to feel confidence and eagerness to tackle the next challenge. When both the teacher and the students have openness, warmth and trust, a productive learning environment will exist.

EVALUATING STUDENT ART

Historically, evaluating student art has been controversial. There have been proponents who say that art is not evaluative. Others have advocated evaluating outcomes by very specific visual evidence which, if taught appropriately, will be obvious. it is possible that both schools of thought have merit. Art education theorists have gone from art for art's sake to behavioral objectives. Somewhere among them all, lies the answer.

As suggested in this Skills document, the instructor can specify product or outcome for a particular lesson: visible, easily read and identifiable artwork where certain criteria is evident. It is important that a specific idea is measurable. An example would be: With appropriate instruction, students will be taught information about body movement, specifically, the bending of joints; the outcome would be that the student will show evidence that the figure which they are asked to produce will demonstrate bent joints; the measurement or evaluation will be clear and simple . . . bent joints. That would be an instructional objective. But evaluation can go further. An expressive component can be added. By asking the students to demonstrate bent joints and adding that the figure should be doing an activity where certain body movements are necessary to that activity, the teacher can get expressive artwork. The range of human activity is monumental and the student will give evidence of producing an activity which he/she has first hand physical or informational knowledge. By adding the expressive, original artwork is always produced, even when specific objectives must be visible to the teacher.

When the addition of historical/cultural component is added to the lesson, the students are gaining further information. Through specified criteria tests, the teacher can know if the student understands vocabulary, artists and periods (particularly needed at the upper levels), but students can gain insight into the human

condition and relate their own experiences to others, which is only identifiable through conversation, essay, student comment. Understanding may be apparent in personal interaction with the teacher or may become apparent to another teacher when they are teaching related subject matter.

Evaluation of student growth can also be measured by student comments and insights, students' evaluative statements, teacher perceived student attitudes, and evaluation of student growth should be evident from beginning to an end of a unit of study. If several students are not showing understanding of the criteria or task which they have been asked to do, then the teacher must recognize that the information, criteria or request was not clearly taught and demonstrated; either during the lesson or in a subsequent lesson, the teacher must reinform or develop a related lesson so that evidence indicated that nearly every student was able to exhibit that which was requested. Since learning styles and abilities vary greatly in every class, ultimately it is the teacher's responsibility to vary delivery of information.

Reference to evaluative instruments and curriculum development can be found abundantly. refer to the Bibliography in this guide for specific writers and materials. Included in this document is a GUIDE TO TYPES OF MEASURING INSTRUMENTS, written by the Department of Art Education, Miami University, Oxford, Ohio.

Teacher Preservice and In-service

Teachers are the primary deliverers of instruction. Further, they are the builders of positive attitudes and interest in the Visual Arts. To promote this enthusiasm and interest in the Visual Arts, it is essential that the state legislature, universities, and school districts provide support for preservice and in-service education. Teachers must have proper support in their endeavors to develop a district program which meets the needs of their students and the goals of this document.

Teacher Preservice and In-service (Cont'd.)

Teachers of the Visual Arts at both the elementary and secondary levels need to have full command of their subject matter. Prospective teachers should have a background in art history, aesthetics, criticism assessment, as well as studio production. Teachers should have experience in both two and three dimensional media as well as be practitioners in their own studio emphasis. Staff development should provide opportunities to develop all of these areas and components of Visual Art Education.

HEALTH HAZARDS IN THE ART ROOM

There are literally tens of thousands of man-made chemicals used today. Teachers have a responsibility to inform themselves of any potential health hazard associated with the art materials they and their students use. Teachers have more frequent exposures, usually of longer duration, than their students. It is to their advantage to become knowledgeable in this area and to become aware of the legal ramifications.

Many tools, such as X-acto knives and linoleum block cutting implements, are fairly obvious as to their potential hazard. But other materials, such as solvent vapors and dusts, do their damage slowly, over time. Teachers should become familiar with the health hazards associated with all the materials they use and the precautionary measures recommended for their use.

Material Safety Data Sheets (MSDS) can be obtained from any manufacturer. The MSDS are now required by law to be made available to anyone who requests one. MSDS follow a similar format listing: hazardous components, physical/chemical characteristics, fire and explosion data, point-of-entry into the body, precautions for safe handling/storage/ use, and other pertinent information.

HEALTH HAZARDS IN THE ART ROOM (Cont'd.)

Information on health hazards in the arts can be obtained from the Center for Safety in the Arts, 5 Beekman Street, Suite 1030, New York, New York 10038. The Center also publishes a newsletter ten times a year for $15. They offer a long list of data sheets for 25 cents each, covering such diverse topics as: electric kilns emissions and ventilation, dye hazards and precautions, papier mache, and reproductive hazards for those working in the arts.

VISUAL ARTS RESOURCES

In the area of visual arts education, educators can call upon the **Arizona Department of Education** for assistance in curriculum development and teacher training, the **Arizona Commission on the Arts** for its Artists in Education program, or the **Arizona Art Education Association** for workshops and conferences. **Arizonans for Cultural Development** is the statewide arts advocacy organization. The three **university art and art education departments** can be called for assistance and referrals.

Arizona has over 100 museums focusing on the history, arts, and culture of the state. Following are some of Arizona's finest visual arts resources:

Phoenix Art Museum provides a complete museum program representing its own collection, special exhibitions of national significance, and education programs.

Tucson Museum of Art, located on a block with five historic houses, collects Pre-Columbian, Western Americana, and American art, presents special exhibitions, and offers classes through its school.

The Heard Museum (Phoenix) houses an outstanding collection presenting the culture of Native Americans and the Southwest.

VISUAL ARTS RESOURCES (Cont'd.)

The Museum of Northern Arizona (Flagstaff) collects, studies, and preserves objects relating to the art, anthropology, biology, and geology of the historic people of the Colorado Plateau.

Both Arizona State University (Tempe) and the University of Arizona (Tucson) house **University Art Museums** of high quality and diversity. The University of Arizona is also the home of the nationally recognized **Center for Creative Photography** (Tucson), which is an archives for over two dozen major photographers of the 20th century.

Arizona Museum of Art (Mesa) provides unique theme exhibitions which combine high-quality art works with hands-on demonstrations and projects for youth.

The newly-established **Old Pueblo Museum** at Foothills Center (Tucson) is an example of a private developer establishing a cultural center as part of a shopping mall.

The **Mesa Southwest Museum** showcases work of the southwest.

The **Amerind Foundation** (Dragoon), an anthropologic institution, has an outstanding collection of Native American works.

Museums on the Indian reservations showcase the works of contemporary and traditional Native American artists and include the **Apache Culture Center** (Ft. Apache), **Colorado River Indian Tribal Museum** (Parker), **Gila River Arts and Crafts Center** (Sacaton), **Hopi Cultural Center** (Second Mesa), **Navajo Tribal Museum** (Window Rock), and **Pueblo Grande Museum** (Phoenix).

Scottsdale has one of the highest concentrations of commercial galleries in the country representing contemporary and Western artists. In addition to commercial galleries, Arizona is the home of artists' cooperative galleries, including **Central Arts Collective** (Tucson), **Craftsmen's Cooperative Gallery** (Phoenix), **Dinnerware Artists' Cooperative Gallery** (Tucson), and **Movimiento Artistico del Rio Salado** (Phoenix).

Architecture is featured at **Taliesin West** (Paradise Valley) and **Arcosanti** (Cordes Junction), the studios and schools for two of the 20th century's visionary architects, the late Frank Lloyd Wright and Paolo Soleri.

Video is presented by organizations such as **Video Art Network** (Tucson) and **Arizona Center for the Media Arts** (Tucson). A publication, **Arizona Film, Theatre and TV**, provides information on these fields.
Classes, workshops, and exhibitions are offered by the **Arizona Artists' Blacksmith Association, Arizona Desert Weavers and Spinners Association, Arizona Designer Craftsmen, Arizona Watercolor Association, Arizona Women's Caucus for Art, Atlatl** (Phoenix), **Cowboy Artists of America, Phoenix Artists Coalition, Phoenix Society of Communicating Arts, Scottsdale Artists School, Very Special Arts** (Tucson), **Womankraft** (Tucson), **Women in Design**, and **Xicanindio Artists Coalition** (Mesa). The **Tucson Visiting Artists Consortium** brings visual artists of national and regional stature to lecture and participate in workshops with local artists.

Services are provided for museums through the **Museum Association of Arizona, Central Arizona Museum Association**, and **Tucson Association of Museums.**

Nonprofit arts centers presenting visual arts programs include **Alwun House** (Phoenix), **Central School Project** (Bisbee), **Cobre Valley Center for the Arts** (Globe), **Coconino Center for the Arts** (Flagstaff), **Desert Caballeros Museum** (Wickenburg), **Galeria Mesa, Greenlee County Historical Society** (Clifton), **Hilltop Art Gallery** (Nogales), **Huachuca Arts Association** (Sierra Vista), **Milepost Nine Gallery** (Yuma), **Mohave Museum of History and Arts** (Kingman), **Navajo Community College** (Tsaile), **Pimeria Alta Historical Society** (Nogales), **Prescott Fine Arts Association, Scottsdale Center for the Arts, Sedona Arts Center, Sherner Arts Center** (Phoenix), **Sun Cities Art Museum** (Sun City), **Tempe Arts Center, The Little Gallery** (Douglas), **Tubac Center for the Arts, Yavapai College Art Gallery** (Prescott), and **Yuma Arts Center**, located in a renovated train depot.

Alwun House
1204 East Roosevelt, Phoenix, AZ 85006, 253-7887

Amerind Foundation
P.O. Box 248, Dragoon, AZ 85609, 586-3003

Apache Culture Center
Fort Apache, AZ 85926, 338-4625

Arcosanti
Mayer, AZ 86333, 632-7135

Arizona Art Educators Association
c/o Eugene Grigsby, 1117 North Ninth Street, Phoenix, AZ 85006, 253-0668

Arizona Artists Blacksmith Association
9210 North 13th Avenue, Phoenix, AZ 85004, 944-7914

Arizona Center for the Media Arts
University of Arizona, P.O. Box 40638, Tucson, AZ 85717, 621-1277

Arizona Commission on the Arts
417 West Roosevelt, Phoenix, AZ 85003, 255-5882

Arizona Designer Craftsmen

8332 East Buena Terra Way, Scottsdale, AZ 85253, 949-5812

Arizona Film, Theatre, and TV
P. O. Box 2234, Scottsdale, AZ 85251, 244-2577

Arizona Museum for Youth
35 North Robson, Mesa, AZ 85201, 898-9046

Arizona State University Art Department
Tempe, AZ 85287, 965-6536

Arizona State University Art Museum
Matthews Center, Tempe, AZ 85287, 965-2874

Arizona Watercolor Association
P.O. Box 7574, Phoenix, AZ 85011, 948-4887

Arizona Weavers and Spinners Association
2440 East Hillery Drive, Phoenix, AZ 85032, 967-7484

Arizona Women's Caucus for Art
4624 East Devonshire, Phoenix, AZ 85018, 840-1248

Arizonans for Cultural Development
4253 North Scottsdale Road, No. 204, Scottsdale, AZ 85251, 990-1664

Arts Education Collaborative
P.O. Box 27210, Tucson, AZ 85726, 624-0610

Atlatl
402 West Roosevelt, Phoenix, AZ 85003, 253-2731

Center for Creative Photography
843 East University, Tucson, AZ 85719, 621-7968

Central Arizona Museum Association
Arizona Capitol Museum, 1700 West Washington, Phoenix, AZ 85007, 255-4675

Central Arts Collective
250 East Congress, Tucson, AZ 85701, 623-5883

Central School Project
P.O. Drawer G, Bisbee, AZ 85603, 432-7340

Cobre Valley Center for the Arts
100 North Broad Street, Globe, AZ 85501, 425-0884

Coconino Center for the Arts
North Fort Valley Road, Box 296, Flagstaff, AZ 86002, 799-6921

Colorado River Indian Tribal Museum
Parker, AZ 85344, 669-9216

Cowboy Artists of America
733 West McDowell Road, Phoenix, AZ 85007, 258-5263

Craftsmen's Cooperative Gallery
614 East Adams, Phoenix, AZ 85004, 253-7770

Department of Education
1535 West Jefferson, Phoenix, AZ 85007, 255-3051

Desert Cabaleros Western Museum
22 North Frontier Street, Wickenburg, AZ 85358, 684-2272

Dinnerware Artists' Cooperative Gallery
135 East Congress Street, Tucson, AZ 85701, 792-4503

Galeria Mesa
155 North Center, Mesa, AZ 85201, 834-2056

Gila River Arts and Crafts Center
P.O. Box 457, Sacaton, AZ 85247, 562-3411

Greenlee County Historical Society
8 Park Avenue, Clifton, AZ 85533, 865-3115

Heard Museum
22 East Monte Vista Road, Phoenix, AZ 85004, 252-8840

Hilltop Art Gallery
P.O. Box 533, Nogales, AZ 85628, 387-5515

Hopi Cultural Center
P.O. Box 38, Second Mesa, AZ 86043, 734-2411

Huachuca Art Association
P.O. Box 748, Sierra Vista, AZ 85636, 458-9358

Milepost Nine Gallery
Arizona Western College, P.O. Box 929, Yuma, AZ 85364, 726-1000

Mohave Museum of History and Arts
400 Beale Street, Kingman, AZ 86401, 753-3195

Movimiento Artistico del Rio Salado
P.O. Box 20431, Phoenix, AZ 85036, 253-3541

Museum Association of Arizona
c/o Arizona State Museum, University of Arizona, Tucson, AZ 85721, 621-6302

Museum of Northern Arizona
North Fort Valley Road, Route 4, Box 720, Flagstaff, AZ 86001, 774-5211

Navajo Community College
Tsaile, AZ 86556, 724-3311

Navajo Tribal Museum
P.O. Box 308, Window Rock, AZ 86515, 871-6673

Northern Arizona University Art Department
Flagstaff, AZ 86011, 523-3011

Phoenix Art Museum
1625 North Central Avenue, Phoenix, AZ 85004, 257-1880

Phoenix Artists Coalition
62 West Holly, Phoenix, AZ 85003, 252-8693

Phoenix Society of Communicating Arts
P.O. Box 1346, Phoenix, AZ 85001, 254-8232

Pimeria Alta Historical Society
P.O. Box 2281, Nogales, AZ 85621, 287-5402

Prescott Fine Arts Association
Marina and Willis, P.O. Box 1267, Prescott, AZ 86301, 445-3286

Pueblo Grande Museum
4619 East Washington, Phoenix, AZ 85034, 275-3452

Scottsdale Artists School
7031 East Camelback, No. 201, Scottsdale, AZ 85251, 990-1422

Sedona Arts Center
P.O. Box 569, Sedona, AZ 86336, 282-3809

Shemer Arts Center
5005 East Camelback Road, Phoenix, AZ 85018, 262-4727

Sun Cities Art Museum
17425 North 115th Avenue, Sun City, AZ 85373, 972-0635

Taliesin West
1320 North 108th Street, Scottsdale, AZ 85259, 860-9904

Tempe Arts Center
Tempe Beach Park, P.O. Box 549, Tempe, AZ 85281, 968-0888

The Little Gallery
11th at Panamerican, Douglas, AZ 85607, 364-2633

Tubac Center for the Arts
P.O. Box 1911, Tubac, AZ 85640, 398-2371

Tucson Arts Coalition
P.O. Box 43160, Tucson, AZ 85733, 881-5874

Tucson Association of Museums
P.O. Box 40991, Tucson, AZ 85717, 883-1380

Tucson Museum of Art
140 North Main, Tucson, AZ 85701, 624-2333

Tucson Visiting Artists Consortium
c/o Tucson Museum of Art, 140 North Main, Tucson, AZ 85701, 624-2333

University of Arizona Art Department
Tucson, AZ 85721, 621-4641

University of Arizona Museum of Art
Olive and Speedway, Tucson, AZ 85721, 621-7567

Very Special Arts Arizona
3321 North Chapel, Tucson, AZ 85716, 795-6502

Video Art Network
P.O. Box 3385, Tucson, AZ 85722, 743-7924

Womankraft
1311 East Duke Drive, Tucson, AZ 85719, 323-0185

Women in Design
P.O. Box 61631, Phoenix, AZ 85082, 993-5247

Xicanindio Artists Coalition
P.O. Box 1242, Mesa, AZ 85201, 833-5875

nja505

Yavapai College Art Gallery
1100 East Sheldon, Prescott, AZ 86301, 445-7300

Yuma Arts Center
281 South Gila Street, Yuma, AZ 85364, 783-2314

NATIONAL SERVICES

Resources on a national level can be sought from the **National Endowment for the Arts Education Program,** 1100 Pennsylvania Avenue, NW, Washington, DC 20506, (202) 682-5426; **National Alliance for Arts Education,** John F. Kennedy Center for the Performing Arts, Washington, DC 20566, (202) 872-466; and **National Art Education Association,** 1916 Association Drive, Reston, VA 22091, (703) 860-8000.

Prepared by **Arizona Commission on the Arts**

This list includes as many of the professional visual arts resources in Arizona as possible; however, we recognize that there may be worthy arts resources that have inadvertently been omitted.

nja505

ACKNOWLEDGEMENTS

VISUAL ART ESSENTIAL SKILLS COMMITTEE

COCHAIR

Phyllis Muir, Chandler; Subcommittee Chair 7-12; Bibliography, Evaluation Student Artwork; Editor, Affecting Student Behavior

Karen Iverson, Paradise Valley; Subcommittee Chair K-6

Elementary

Members

Diane Cherry, St. Johns, Contributor
Clendolyn Corbin, Phoenix, Essentials of A Quality Art Program
Lorna Corlett, Paradise Valley, Editor K-6
Marion Elliott, Yuma, Proofreader; Glossary
Edna Gilbert, Mesa, Contributor
Pat Jones-Hun, Phoenix, Contributor
Marilyn Larson, Mesa, Contributor
Lucy Van Ness, Chandler, Contributor
LaDonna Wallen, Tempe, Contributor

Junior High/Middle and High School

Members

Shelley Cohn, Phoenix, Art Resources
Salley Devney, Phoenix, Proofreaders
Fred Faust, Tucson, Contributor
Gene Grigsby, Phoenix, Bibliography;

Sue Hakala, Mesa, Art Hazards
Joyce Hall, Phoenix, Editor 7-12
Jan Konopnicki, Safford, Contributor
Jackie Lee, St. Johns, Contributor
Diane Magie, Flagstaff, Contributor
Matt Moutafis, Tucson, Contributor 7-12
Jon Sharer, Tempe, Contributor 7-12

Arizona Department of Education

Gretchen Boyer

REFERENCES

Alaska Elementary and Secondary Fine Arts Curriculum Guides. Juneaw, Alaska: Alaska Department of Education, 1985.

Art, A Maryland Curricular Framework. Baltimore Maryland: Maryland Department of Education.

Art: A View of the Human Experience, An Arizona guide for Art Curriculum Development K-12. Phoenix: Arizona Department of Education, 1977.

Art Program of Study. Charleston, West Virginia: West Virginia Department of Education.

Art: Special Supplement Guidelines for a 1-6 Art Curriculum. Phoenix: Arizona Department of Education, 1982.

Chapman, Laura, Approaches to Art In Education, 1978, Harcourt Brace Joranovich, New York, New York.

Connecticut's Common Core of Learning. Hartford, Connecticut: Connecticut State Board of Education, January 1987.

Curriculum Review Handbook: The Arts Oklahoma City, Oklahoma: Oklahoma Department of Education.

Essential Learning Skills. Salem, Oregon: Oregon Department of Education. January 1986.

Essential Performance Objectives for Art Education. Lansing, Michigan: Michigan Department of Education.

Feldman Edmund B., Varieties of Visual Experience, 3rd ed., 1987, Prentice-Hall Publishers, Englewood Cliffs, New Jersey.

Goals and Objectives for Art K-12, Florida Schools Learning Outcomes. Tallahassee Florida: Florida Department of Education 1986-87.

Guide to Curriculum Development in the Arts. Des Moines, Iowa: Iowa Department of Education, 1986.

Guide to Curriculum Planning in Art Education. Madison, Wisconsin: Wisconsin Department of Education, 1985.

Implementing the Elementary Art Program. Columbia: South Carolina Department of Education, 1982.

Lanier, Vincent, The Visual Arts and the Child, 1983, paper text ed., Teachers College Press, Columbia University, New York, New York.

Model Curriculum Standards, Visual and Performing Arts, Sacramento, California: California State Department of Education.

Mittler, Gene A., Art in Focus, 1986, Glencoe Publishing Company, Bennet and McKnight Division, Mission Hills, California.

Planning Art Education in the Middle/Secondary Schools of Ohio. Columbus, Ohio: Ohio Department of Education, 1977.

REFERENCES (Continued)

Some Essential Learning Outcomes in Art. Saint Paul, Minnesota: Minnesota Department of Education, 1980.

Standards of Learning Objectives for Virginia Schools. Richmond, Virginia: Department of Education, 1983.

State Goals for Learning and Sample Learning Objectives. Illinois Department of Education.

Survey of Fine Arts. Arkansas Department of Education.

Visual Arts, North Dakota Arts Curriculum Project. Bismarck, North Dakota: North Dakota Department of Public Instruction, 1987.

Visual Arts Scope and Sequence, Grades 1-8. Yuma School District Number 1, 1985.

SELECTED BIBLIOGRAPHY FOR ART EDUCATION

Teaching Art Education:

Bloom, Benjamin S., and Thomas Madaus Hastings, Handbook On Formative and Summative Evaluation Of Student Learning, 1971, McGraw Hill Book Company, New York, New York.

Bunch, Clarence, ed. Art Education: A Guide to Information Resources, Art and Architecture Guide Service, Vol. 6, 1977, Gale Research Co., Detroit, Michigan.

Chapman, Laura, Approaches To Art In Education, 1978, Harcourt, Brace, Jovanovich, New York, New York.

Dobbs, S. M., Editor, Research Readings for Discipline Based Art Education: A Journey Beyond Creating, 1987, National Art Education Association, Reston, Virginia.

Dondis, Donis A., A Primer Of Visual Literacy, 1973. MIT Press, Cambridge, Massachusetts.

Eisner, Elliot W., Educating Artistic Vision, 1972, MacMillan Publishing Co., Inc., New York, New York.

Eisner, Elliot W., Reading The Arts And The Creation Of Meaning, 1978, National Art Education Association, Reston, Virginia.

Faust, Verne, Self-Esteem In The Classroom, 1980, Thomas Paine Press, San Diego, California.

Feldman, Edmund B., Varieties Of Visual Experience, third ed., 1987, Prentice-Hall Publishers, Englewood Cliffs, New Jersey.

Goodman, N. Languages Of Art: An Approach To A Theory Of Symbols, 1976, Hacket Publishing Co., Indianapolis, Indiana.

Horowitz, M. J., Image Formation And Cognition, 1978, Century Crofts, New York, New York.

Hubbard, Guy, and Enid Zimmerman, Art Strands: A Program of Individualized Art Instruction, 1982, Waveland Press, Prospect Heights, Illinois.

Lowenfeld, Viktor, [illegible] W. Lambert Brittain, Creative And Mental Growth, seventh ed., 1982, Macmillan Publishing Co., Inc., New York, New York.

nja505

McCarthy, Bernice, The 4MAT System, Teaching to Learning Styles with Right/Left Mode Techniques, second ed., 1981, Excel, Inc., Barrington, Illinois.

National Art Education Association, American Artist Art School Directory, 1984, National Art Education Association, Reston, Virginia.

Piper, David, The Random House Library Of Painting And Sculpture, four vols., 960 p., 1981, Boxed Set, Random House, Inc., New York, New York.

Public Relations For Art Education, National Art Education Association, NAEA, Reston, Virginia.

Shorewood Programs For Educational Services, prints for Visual aides/Art History, Shorewood Fine Arts Books, Inc., New York, New York.

Smith, R. A., Excellence In Art Education: Ideas and Initiatives, 1986, National Art Education Association, Reston, Virginia.

Timmons, Virginia G., Art Materials, Techniques, Ideas: A Resource Book For Teachers, 1974, Davis Publishers, Inc., Worchester, Massachusetts.

Types of Measuring Instruments (Single page Xerox), 1980, Art Education Department, Miami University, Oxford, Ohio.

Elementary Grades:

Art Education: Elementary, 1972. National Art Education Association, NAEA, Reston, Virginia.

Brittain, W. Lambert, Creativity, Art and The Young Child, 1979. MacMillan, New York, New York.

Feldhusen, John, et al., Designing Open And Individualized Instruction At The Elementary Level: A Guide For The Individual Teacher, 1973, Montreal, Canada.

Gaitskell, Charles D., and Al Hurwitz, Children and Their Art: Methods For The Elementary School, fourth ed., 1982, Harcourt, Brace, Jovanovich, Inc., San Diego, California.

Gentle, Keith, Children and Art Teaching, 1985, Metheum, Inc., New York, New York.

Greenberg, P. (Chairman), Art Education: Elementary, 1980, National Art Education Association, Reston, Virginia.

Hardiman, G., and T. Zernich, Art Activities For Children, 1981, Prentice-Hall, Business and Professional Books Division, Englewood Cliffs, New Jersey.

Hardiman, George W., and Theodore Zernich, Editors, Curricular Considerations for Visual Arts Education: rationale development and evaluation, 1974, Stipes Publishing Company, Champaign, Illinois.

Heberholz, Don, and Kay Alexander. Developing Artistic and Perceptual Awareness: Art Practice In The Elementary Classroom, fifth ed., 1985, William C. Brown, Dubuque, Iowa.

Hubbard, Guy, Art For Elementary Classrooms, 1982, Prentice-Hall, Englewood Cliffs, New Jersey.

Lanier, Vincent, The Visual Arts and The Child, 1983, paper text ed., Teachers College Press, Columbia University, New York, New York.

Lansing, Kenneth M., and Arlene E. Richards, The Elementary Teacher's Art Handbook, 1981, Holt, Reinhart and Winston, Inc., New York, New York.

Lewis, H. P., editor, Art For The Preprimary Child, National Art Education Association, Reston, Virginia.

Ruescholl, Phil H., and Evelyn M. Swartz, Teaching Art In The Elementary School: Enhancing Visual Perception, UMI, Charlotte, North Carolina.

Sefkow, Paula, and Helen Berger, All Children Create: Levels One to Three, An Elementary Art Curriculum, Vol. I, 1981, Learning Publishing, Inc., Kalamazoo, Michigan.

Wachowiak, Frank, Emphasis Art: A Qualitative Art Program for Elementary and Middle Schools, fourth ed., 1985, Harper and Row Publishers, Inc., New York, New York.

Teaching in the Secondary Schools:

Art Education: Middle, Junior High Schools, 1972, National Art Education Association, NAEA, Reston, Virginia.

Art Education: Senior High Schools, 1972, National Art Education Association, NAEA, Reston, Virginia.

Broomer, Gerald, and Joseph Gatto, Careers In Art (Illus.), 1984, Davis Publishing, Inc., Worcester, Massachusetts.

Linderman, Earl W., Teaching Secondary School Art: Discovering Art Objectives, Art Skills, Art History, Art Ideas, second ed., 1980, William C. Brown Publishing Co., Dubuque, Iowa.

Michael, John A., Art and Adolescence: Teaching Art At The Secondary Level, 1983, Teachers College Press, Columbia University, New York, New York.

Paterakis, A., Chairman, Art Education: Senior High School, 1981, National Art Education Association, Reston, Virginia.

Reese, Becky, and Susan M. Mayer, Art Enrichment: How To Implement a Museum-school Program, second ed., 1987, teacher's ed., Trillium Press, New York, New York.

Resources for Aesthetic Experience:

Chapman, Laura H., Approaches To Art Education, 1978, Harcourt, Brace, Jovanovich, Inc., San Diego, California.

Feldman, Edmund Burke, Varieties of Visual Experience, Basic Edition, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, and Harry N. Abrams, Inc., New York, New York.

How Does An Artist See? (Shorewoods Art Programs For Education Services), eight p., 1974 (teacher's ed., mounted prints), Shorewood Fine Art Books, Inc., New York, New York.

Hurwitz, Al, and Stanley S. Madeja, The Joyous Experience, 1977, Prentice-Hall, Englewood Cliffs, New Jersey.

Lanier, Vincent, The Arts We See: A Simplified Introduction To The Visual Arts,

Neisser, U., Cognition and Reality: Principles and Implications of Cognitive Psychology, 1976, W. H. Freeman and Co., San Francisco, California

Richardson, John A., Art: The Way It Is, third ed., 1986, Prentice-Hall, Englewood Cliffs, New Jersey.

Ross, M., The Development of Aesthetic Experience, Curriculum Issues in Art Education, Vol. 3, Pergamon Press, Inc., Fairview Park, Elmsford, New York.

Taylor, Joshua C., Learning To Look: A Handbook For The Visual Arts, second ed., University of Chicago Press, Chicago, Illinois.

Ways Of Seeing, 1971, Abstract Art Movement (visual aids and resources), Metropolitan Museum of Art, The Macmillan Company, New York, New York.

Teaching Cultural Heritage/Art History:

Azevedo, Warren L., The Traditional Artist in African Societies (Illus.), U M I, Charlotte, North Carolina.

Boardman, John, Greek Art, Revised Ed., 1973, Oxford University Press, New York, New York.

Breunig, Robert, Michael Lomatuweay'ma, Kachina Dolls, 1983, The Museum of Northern Arizona, Flagstaff, Arizona.

Corot to Braque, French Paintings from the Museum of Fine Arts, Boston, 1979, Museum of Fine Arts, Boston, Massachusetts.

Cosner, Shaaron, Masks Around The World and How to Make Them, 1979, David McKay Company, Inc., New York, New York.

Creating From Many Cultures, A Guide to Extend Classroom Art Experiences, K-8, 1970, Office of Education of Santa Clara County, California.

Davison, Marshall B., A History Of Art: From Twenty-five Thousand B.C. to the Present, 1984, Random House Library of Knowledge, Random House, Inc., New York, New York.

Dupre, Maria Grazis Ciardi, Raphael, 1979, Fabbri Editori, Milan, Italy, dist. Crown Publishers, Avenel Books, New York, New York (Variety of Italian artists available, color plates).

Ferandez, Justino, Guide to Mexican Art: From Its Beginnings to the Present, Taylor, Joshua tr., 1969, University of Chicago Press, Chicago, Illinois.

Fleming, William, Arts And Ideas, New and brief edition, 1974, Holt, Rinehart And Winston, Inc., New York, New York.

Gillon, Werner, A Short History of African Art (Illus.), 1987, Penquin Books, Inc., New York, New York.

Harris, Ann Sutherland, and Linda Nochlin, Women Artists 1550-1950, 1976, Los Angeles County Museum of Art, Alfred A. Knopf, New York, New York.

Hart, Frederick N., Art: History of Painting, Sculpture, Architecture, Vol. 1, second ed. (illus.), paper text edition, 1985, Prentice-Hall, Englewood Cliffs, New Jersey.

Hutt, Julia, Understanding Far Eastern Art, 1987, E. P. Dutton, Division of NAL/Penquin, Inc., New York, New York.

Jacka, Jerry, Discover Arizona Indians, 1979, Arizona Highways, Phoenix, Arizona.

Jelinek, J., The Pictorial Encyclopedia of The Evolution of Man, 1975, Hamlyn, New York, New York.

Laude, Jean, The Arts of Black Africa, Decock, Jean, tr. (African Studies Center, UCLA), 1971, University of California Press, Berkeley, California.

McFee, June K., R. M. Regge, Art Culture And Environment, 1977, Wadsworth, Belmont, California.

Old Santa Fe Today, 3rd ed., 1982, University of New Mexico Press, Albuquerque, New Mexico.

Petersen, Karen, and J. J. Wilson, Women Artists, Recognition and Reappraisal From the Early Middle Ages to the Twentieth Century, 1976, Harper and Row Publishers, New York, New York.

Quirarte, Jacinto, Mexican American Artists, 1973, University of Texas Press, Austin, Texas.

Smith, Bradley, Mexico, A History In Art, First Printing, 1968, Doubleday and Company, Inc., Garden City, New York.

Teiwes, Helga, Mission San Xavier del Bac, A Photographic Essay on the Desert People and Their Church, 1973, The University of Arizona Press, Tucson, Arizona.

The Art Of Discovery, 1970, The Metropolitan Museum of Art School Exhibition Service (manuals, recordings, slides, display boards), The Macmillan Company, New York, New York.

The Book Of Art, A Pictorial Encyclopedia of Painting, Drawing, and Sculpture (English), ten volume set, 1985, Nuovo Instituto Italiano d' Arti Grafiche--Bergamo, Italy.

Wheeler, Mortimer, Roman Art and Architecture, 1964, 215 Plates, Oxford University Press, New York, New York.

Whiteford, Andrew Hunter, North American Indian Arts, revised ed., 1983, Golden Press, New York, New York.

Resources for Personal Expression:

Edwards, Betty, Drawing On The Right Side Of The Brain: A Course in Enhancing Creativity and Artistic Confidence. 1979, J. P. Tarcher, Inc., Los Angeles, California.

Howell, Frank, et al., The Craft of Pottery, 1975, Harper and Row, New York, New York.

Kramer, Jack, Human Anatomy and Figure Drawing, 1972, Van Nostrand Reinhold Company, New York, New York.

Neumann, Robert von, The Design and Creation of Jewelry, revised ed., 1972, Chilton Book Company, Radnor, Pennsylvania.

Art Education for Special Populations:

Clements, Claire G., and Robert D. Clements, Art And Mainstreaming: Art Instruction For Exceptional Children In Regular School Classes, 1984, Thomas Press, Ann Arbor, Michigan.

Madeja, Stanley S., editor, Gifted and Talented In Art Education, 1984, National Art Education Association, Reston, Virginia.

McFee, June K., and Rogena M. Degge, Art, Culture, and Environment: A Catalyst For Teaching, 416 p., Kendall-Hunt Publishers, Dubuque, Iowa.

Michael, John A., editor, The Lowenfeld Lectures: Viktor Lowenfeld On Art Education and Therapy, Pennsylvania State University Press, University Park, Pennsylvania.

Uhlin, Donald H., and Edith De Chiara, Art For Exceptional Children, third edition, 304 p., 1984, William C. Brown Publishing Co., Dubuque, Iowa.

PERIODICAL REFERENCE

African Arts, University of Los Angeles, African Studies Center, 405 Helgard Avenue, Los Angeles, California 90024.

Aha, Hispanic Arts News, Association of Hispanic Arts, 200 East 87th Street, New York, New York 10028.

American Art Journal, Kennedy Galleries, Inc., 40 West 57th Street, New York, New York 10019 (fifth floor).

American Indian Art Magazine, American Indian Art, Inc., 7314 East Osborn Drive, Scottsdale, Arizona 85251.

Arizona Highways, A 2039 West Lewis Avenue, Phoenix, Arizona 85009.

Art And Man, Scholastic, Inc., 730 Broadway, New York, New York 10003.

Art Com: Contemporary Art Communications, Contemporary Arts Press, Box 3123, Rincon Annex, San Francisco, California 94119.

Art Education, National Art Education Association, 1916 Association Drive, Reston, Virginia 22091.

Art In America, Brant Publications, 542 Pacific Avenue, Marion, Ohio 43302.

Art Insight/Southwest, Art Insight, Inc., Box 1763, Austin, Texas 78767.

Art Journal, College Art Association Of America, Inc., 149 Madison Avenue, New York, New York 10016.

Art News, Art News Subscriptions, P.O. Box 967, Farmingdale, New York 11737.

Arts and Activities, Publisher's Development Corp., 591 Camino de la Reina, Suite 200, San Diego, California 92108.

Artspace (Albuquerque), southwestern contemporary arts quarterly, Artspace, Inc., Box 4547, Albuquerque, New Mexico 87196.

Artweek, West coast art news, Artweek, Inc., 1628 Telegraph, Oakland, California 94612.

C A A Newsletter, College Art Association of America, 149 Madison Avenue, New York, New York 10016.

C W A O News, Coalition of Women's Art Organizations, 123 East Beutel Road, Port Washington, Wisconsin 53074.

nja505

Calligraphy Idea Exchange, Calligraphy Idea Exchange, Inc., 2500 South McGee Drive, Norman, Oklahoma 73072-6705.

Cartoonist Profiles, Box 325, Fairfield, Connecticut 06430.

Clarion, America's folk art magazine, Museum of American Folk Art, 444 Park Avenue, S, Fourth Floor, New York, New York 10016-7321.

Cultural Climate, Arts Council of Hawaii, Box 38000, Honolulu, Hawaii 96837-1000.

Creative Crafters Journal, Creative Crafters Publishers, 488-A, Riner Mountain Road, Lebanon, Virginia 24266.

Design for Arts In Education Magazine, Heldref Publishers, 4000 Albemarle Street, NW, Washington, DC 20016.

Drawing, Drawing Society, Inc., 15 Penn Plaza, Box 66, 415 Seventh Avenue, New York, New York 10001-2050.

Graphis, international journal for graphic and applied art, (Text in English, French, and German), B. Martin Pedersen Graphis Press Corp., Dufourstrasse 107, 8008 Zurich, Switzerland.

Heritage (Text in English, Chinese), National Museum, Stamford Road, Singapore 0617, China.

Hispanic Arts News, Association of Hispanic Arts, 200 East 87th Street, New York, New York.

International Review Of African American Art, an international quarterly, 1237 Masselin Avenue, Los Angeles, California 90019.

International Sculpture, International Sculpture Center, 1050 Potomac Street, NW, Washington, DC 20007.

International Water Color Guild Newsletter, International Water Color Guild, 2230 Hillside Court, Walnut Creek, California 94596.

Metalsmith, Society of North American Goldsmiths, 6707 North Santa Monica Boulevard, Milwaukee, Wisconsin 53217-3940.

National Geographic, National Geographic Society, 17th and M Streets, NW, Washington, DC 20036.

National Geographic World (Children), National Geographic Society, 17th and M Streets, NW, Washington, DC 20036.

School Arts, Davis Publish Co., 501 Portland Street, Worcester, Massachusetts 01608.

Studies In Art Education, NAEA, 1916 Association Drive, Reston, Virginia 22091.

Splash, Art and Contemporary Culture, Crandall Enterprises, Inc., 458A North Tamiami Trail, Osprey, Florida 33559.

Southwest Art, Box 13037, Houston, Texas 77219.

Westart, Box 6868, Auburn, California 95604.

Women In The Arts Newsletter, Women in the Arts Foundation, Inc., 325 Spring Street, Room 200, New York, New York 10013.

GLOSSARY

ABSTRACT Any deviation from a standard photographic representation of something. The forms may be simplified, geometric, identifiable or completely unrecognizable.

ACRYLIC A synthetic plastic resin used as the vehicle or binder for paint. Today many artists use it in place of oils.

ACTUAL TEXTURE A surface that may be experienced through the sense of touch (as opposed to surfaces often "imitated" by the artist).

ADDITION A sculptural term meaning to build up, to assemble, or to put on.

AESTHETICS The branch of philosophy having to do with the nature of beauty and its relation to human beings.

ANALOGOUS COLORS Closely related colors, especially those in which we can see one common hue; colors that are neighbors on the color wheel.

APPRECIATION An understanding of things for themselves.

ART A nonverbal medium of expression, a language of communication that uses lines, shapes, values, and textures instead of letters, words, and paragraphs. Art is a discipline with aesthetic, perceptual, and intellectual dimensions. The discipline of art includes originating, describing, interpreting, valuing, and knowing about works of art.

ART ELEMENTS AND PRINCIPLES Elements are components of art such as line, shape, value, color, texture, mass, and space that combined to produce compositional unity through the principles of rhythm, balance, contrast, and dominance. The combination of the basic elements of line, shape, value, texture, and color represent the visual language of artists.

ARTIFICIAL TEXTURE Any actual texture created by humans.

ASSEMBLAGE Creation of imagery by the aggregation of different materials, often fragments of other, recognizable images and objects.

ASYMMETRICAL Lacking correspondence of form or arrangement on either side of an axis. Also called informal balance. See symmetry.

ASYMMETRICAL BALANCE A form of balance attained when visual units are placed in positions within the pictorial field so as to create a "felt" equilibrium of the total form concept.

AXIS The center line, real or imaginary, around which the parts of a work of art are composed and balanced.

BALANCE A feeling of equality of weight among the visual elements within an artwork. Symmetry is the use of identical elements on either side of a vertical axis to create equilibrium. Asymmetry is the use of dissimilar elements that, nevertheless, create a sense of equilibrium. Radial balance is the use of elements that radiate outward from a central core.

BIOMORPHIC SHAPES Irregular shapes that resemble the freely developed curves found in live organisms.

CALLIGRAPHIC Characteristic of art that resembles beautiful writing, especially the writing scripts of Persia, India, China, and Japan.

CASTING A sculptural technique in which liquid materials are shaped by pouring into a mold.

CERAMICS A term representing objects made from clay and fired in a kiln.

CIVILIZATION A culture in an advanced state of self-realization, thought to be characterized by marked efficiency and achievement in such realms as art, science, and letters, as well as in personal security and dignity.

COIL A long clay form that looks like a snake or a rope. Coiling is a method of forming pottery by building up the walls with coils.

COLLAGE An arrangement of various materials such as cloth, wood, paper, etc. into a visually pleasing art form. The materials are affixed to a backing.

COLOR The perceived character of a surface according to the wavelength of light reflected from it. Color has three dimensions: hue (indicated by its name, such as red or yellow), value (its lightness or darkness), and intensity (its purity or saturation).

COLOR WHEEL A method of displaying the three primary and three secondary colors in a circular format, as between the spokes of a wheel. The primary colors form a triad, with each secondary color displayed between the two primaries used to mix it.

COMPLEMENTARY COLORS Two colors that are directly opposite each other on the color wheel. A primary color is complementary to a secondary color that is a mixture of the two remaining primaries.

COMPOSITION In the visual arts, the structure or organization of a work. See also design.

CONTOUR The outer surface of an object or figure, usually bounded by a line, a change of color, or by a change of texture.

CRITICISM The process of describing, analyzing, interpreting, and judging works of art; informed talk about art; incorrectly used to mean censure or faultfinding.

CROSSHATCH The technique of using crossing lines at various angles to indicate depth.

CULTURE The values and the system of their interrelationships that inform a society, motivate its behavior, and cause it to be functional to the general satisfaction of its members and to have a distinctive quality and character.

DADA (Meaning "hobby" horse.) A nihilistic, antiart, antieverything movement resulting from the social, political, and psychological dislocations of World War I. The movement is important historically as a generating force for Surrealism.

DESIGN A framework or scheme of pictorial construction on which artists base the formal organization of their total work. In a broader sense, design may be considered synonymous with the term form

DOMINANCE-SUBORDINATION Certain elements assume more importance than others in an artistic composition. Dominance and subordination contribute to unity because one main feature is emphasized and other elements are subordinate to it.

ELEMENTS OF ART The basic visual signs as they are combined into optical units used by the artist to communicate or express creative ideas. The combination of the basic elements of line, shape, value, texture, and color represent the visual language of the artist.

ENVIRONMENTAL ART Any ordered arrangement or reconstruction of the natural or built environment (a garden, for example).

EXPRESSIONISTIC ART Art in which there is a desire to express what is felt rather than perceived or reasoned. Expressionistic form is defined by an obvious exaggeration of natural objects for the purpose of emphasizing an emotion, mood, or concept. It may be better understood as a more vehement kind of romanticism. The term expressionism is best applied to a movement in art of the early twentieth century, although it may be used to describe all art of this character.

FAUVISM A name (meaning "wild beasts") for an art movement that began in Paris about 1905. It is expressionist art in a general sense but more decorative and with more of the French sense of orderliness and charm than in German expressionism (see chapter 11, Forms of Expression).

FORM (1) A **shape** or a **mass,** or, more comprehensively, the total configuration of the shapes, structure, and expressiveness that make an art work. (2) That which is given the visual arts by the various physical factors such as **line, plane, color,** shading, **texture, shape, mass** or **volume, scale, space,** and **composition,** the last being the organization the artist imposes on the materials and processes.

GESTURE Drawing approach emphasizing movement; gesture is usually represented with a scribbly "fast" line or tone.

GLAZE In **oil painting,** a transparent film of paint laid over dried underpainting; in **ceramics,** a thin vitreous coating fused to a clay body by firing in a kiln.

GRAPHIC ARTS Vaguely related to the linear element, a term that identifies the visual arts of drawing, printmaking, typographic design, advertising design, and the technology of printing.

HARMONY The unity of all of the visual elements of a composition. Harmony is achieved by repetition of characteristics that are the same or similar.

HUE The name of a color, such as red, blue, or yellow; the quality of light (wavelength) that separates one color from another.

ILLUSTRATION(AL) An art practice, usually commercial in character, that stresses anecdotes or story situations, and subject in preference to serious considerations of aesthetic quality; noneloquent, nonformal, easily understood, and temporal rather sustained or universal.

IMAGE An arresting aspect; a mentally envisioned thing or plan given concrete appearance through the use of an art medium; the general appearance of a work (en toto).

IMPRESSIONISM A late nineteenth century style of painting; the extension of Realism to the scientific analysis of color and light; use of broken color and color complementaries to render form.

IMPRESSION AND IMPRESSIONISM A strong immediate effect produced in the mind by an outward or inward agency. Artists may work in this general sense (as Impressionists) at any time in history. The specific movement known as Impressionism was a late nineteenth century movement, primarily connected with such painters as Claude Monet and Camille Pissarro.

INORGANIC/ORGANIC FORMS Forms that are based on or derived from those in nature are said to be organic; forms invented by man are inorganic.

JUNK ART The use of rubbish and trivial objects (by Schwitters, Duchamp, and others) to create images and objects; an extension of the collage idea.

KILN An oven capable of controlled high temperatures in which clay objects are baked.

KINETIC ART Mainly three-dimensional or sculptural art which seems to move spontaneously in space (as in a Calder mobile) by the aid of a mechanism or through some naturally recurring force, like tide, wind, or water.

LINE The path of a moving point; that is, a mark made by a tool or instrument as it is drawn across a surface. It is usually made visible by the fact that it contrasts in value with the surface on which it is drawn.

MASS Mass may be construed as the actual or implied physical bulk, weight, and density of three-dimensional forms occupying real or suggested spatial depth.

MEDIUM Material used for making artwork, e.g., pencils, paint, etc.

MODELING A sculptural term meaning to shape a pliable material.

MONOCHROME A single color or the value variations of a single hue.

MOSAIC An art medium requiring the use of small pieces of colored glass or stone (tesserae) fixed to or imbedded in a background material, such as cement or plaster.

MURAL A painting on a wall, usually large in size.

NATURALISM The doctrine that art should consist of the exact transcription of visual appearances.

NATURALISM The approach to art in which all forms used by the artist are essentially descriptive representation of things visually experienced. True naturalism contains no interpretation introduced by the artist for expressive purposes. The complete recording of visual effects of nature is a physical impossibility, and naturalistic style thus becomes a matter of degree.

NEGATIVE AREAS The unoccupied or empty space left after the positive shapes have been laid down by the artist. However, because these areas have boundaries, they also function as shapes in the total pictorial structure.

NEOCLASSICISM The somewhat severe style of the eighteenth and early nineteenth centuries that was inspired by the excavations at Herculaneum and Pompeii.

NEOLITHIC Also, New Stone Age; starting about 10,000 or 8,000 B.C.; beginnings of settled living: farming, animal husbandry, spinning and weaving, and fired pottery.

NEUTRALS Surface hues that do not reflect any single wavelength of light but rather all of them at once. No single color is noticed—only a sense of light or dark, such as white, gray, or black.

NONOBJECTIVE An approach to art in which the visual signs are entirely imaginative and not derived from anything ever seen by the artist. The shapes, their organization, and their treatment by the artist are entirely personalized and consequently not associated by the observer with any previously experienced natural form.

NONOBJECTIVE ART Literally, art without objects, wholly nonrepresentational art; an art whose images have no obvious models in physical reality.

OPAQUE A quality which cannot be seen through; it is not transparent or translucent. Tempera paint is opaque.

OP ART A style of painting which creates disorienting effects by juxtaposing vibrating colors, afterimages, perspectival illusions, and subtle, progressive changes of repeated shapes.

ORGANIC/INORGANIC FORMS Forms that are based on or derived from those in nature are said to be organic; forms invented by man are inorganic.

OVERLAP Place partially over.

PARALLEL At or being the same distance apart everywhere.

PERSPECTIVE Ways to achieve the illusion of space on a two-dimensional surface.

Aerial Perspective The illusion of deep space produced by placing distant objects higher on the picture plane, overlapping objects, lightening values, softening contours, neutralizing colors, and reducing the size of objects as they appear to recede in the distance.

Linear Perspective A mechanical system for creating the illusion of a three-dimensional space on a two-dimensional surface. The basis of the illusion is that parallel lines (such as railroad tracks) appear to converge as they recede into the distance.

PHOTOREALISM A type of representation in painting or sculpture in which photographs are copied freehand, projected, traced, and rendered on a canvas; or in which photographic focus, distortion, and detail are imitated.

PINCH A method of making a clay form from a ball of clay. A depression is made in the center with the thumbs. Holding the ball in one hand, the clay is squeezed between the thumb and forefinger of the other hand.

POP ART A style of painting (and sculpture) originating in the 1960's, employing enlarged images and motifs from commercial art, road signs, comic strips, and outdoor advertising.

POSITIVE SHAPES The enclosed areas that represent the initial shapes planned by the artist. Positive shapes may suggest recognizable objects or merely be nonrepresentational shapes.

POST-IMPRESSIONISM A late nineteenth and early twentieth century style of painting, mainly in France, based on Impressionist color but with more emphasis on formal coherence and emotional expression.

PRE-COLUMBIAN The art of the indigenous peoples of the Americas—usually Central and South America—before the Spanish explorations and conquest.

PRIMITIVE ART The art of people with a tribal social order or a Neolithic stage of culture. This kind of art is characterized by heightened emphasis on form and a mysterious but vehement expression and content. A secondary meaning is found in the work of such artists as Henri Rousseau and Grandma Moses. This kind of art shows a naivete of expression and form closely related to the untrained but often sensitive forms of folk art.

PRIMITIVE ART The art of preliterate peoples; untrained or unsophisticated art; mistakenly applied to European paintings before the Italian Renaissance.

PROPORTION The comparison of elements one to another in terms of their properties of size, quantity, and degree of emphasis. Proportion may be expressed in terms of a definite ratio, such as "twice as big," or may be more loosely indicated in such expressions as "darker than," "more neutralized," or "more important than."

REALISM A nineteenth century style of painting; truthful, that is, visually accurate representation; the inclusion of all that the eye sees; the representation of unpleasant as well as pleasant details.

REALISM A form of expression that retains the basic impression of visual reality but, in addition, attempts to relate and interpret the universal meanings that lie underneath the surface appearance of natural form.

RENAISSANCE The fifteenth century "rebirth" of art and letters, that is, the revival of classical art in Italy and afterward throughout Europe.

REPETITION The use of the same visual element a number of times in the same composition. Repetition may accomplish a dominance of one visual idea, a feeling of harmonious relationship, an obviously planned pattern, or a rhythmic moveHent.

REPRESENTATION A manner of expression by the artist in which the subject matter is presented so that visual elements seen by the observer are reminiscent of actual forms previously perceived.

RHYTHM A continuance, a flow, or a feeling of movement achieved by repetition of regulated visual units; the use of measured accents.

ROCOCO ART A late form of Baroque architecture and decoration, but more intimate and secular; playful, witty, and often erotic; ornate decor; light colors; irregular forms.

ROMANESQUE The art and architecture of Europe from the ninth to the twelfth century, characterized by heavy masonry construction, dark interiors, and restless sculptural form.

ROMANTICISM In art, a style emphasizing subjective feeling and the emotions associated with exotic life-styles, extreme danger, escape from the present, suffering, and nostalgia.

ROMANTICISM A philosophical attitude toward life that may occur during any period. In art, the romantic form is characterized by an experimental point of view and extols spontaneity of expression, intuitive imagination, and a picturesque rather than a carefully organized, rational approach. The Romantic movement of nineteenth century artists, such as Delacroix, Gericault, Turner, and others, is characterized by such an approach to form.

SCULPTURE, FREESTANDING AND RELIEF Most sculptures either stand free or project from a background. The latter are called **relief sculptures.** Pronounced sculptural projection from a background is known as **high relief;** modest projection as **low** or **bas relief.**

SHAPE An area that stands out from the space next to or around it because of a defined boundary or because of difference of value, color, or texture.
Three-dimensional A solid, or the illusion of a solid.
Two-dimensional An area confined to length and width and set apart by contrasts of value or color.

SLAB A large flat piece of clay formed by rolling or throwing.

SPACE May be characterized as boundless or unlimited extension in all directions; void of matter. Artists use the term to describe the interval or measurable distance between preestablished points.
Decorative Space limited to length and breadth.
Four-dimensional Possessing time as well as thickness or depth, length, and breadth.
Infinite A pictorial concept in which the illusion of space has the quality of endlessness found in the natural environment. The picture frame has the quality of a window through which one can see the endless recession of forms into space.
Plastic Involving length, breadth, thickness or depth.

STYLE The specific artistic character and dominant form trends noted in art movements or during specific periods of history. Style may also mean artists' expressive use of the media to give their works individual character.

SUBTRACTION A sculptural term meaning to carve or cut away materials.

SURREALISM An artistic style stressing the subconscious and nonrational sources of imagery, influenced by Freudian psychology.

SYMBOL Representation of a quality or situation through the use of an intermediate agent; the word is not the thing itself but a sign of the thing (for example, the owl represents blindness); indirect understanding as opposed to direct understanding through form-meaning.

SYMBOLISM The systematic use of visual symbols according to mythical, religious, psychological, or literary traditions. Symbolists: a late nineteenth century school of painters.

SYMMETRY Balance in composition achieved through close correspondence of form or arrangement on either side of a dividing line or axis. Also called a formal balance.

SYNTHESIS The deduction of independent factors or entities into a compound that becomes a new, more complex whole.

TACTILE The quality of a surface or material that makes it appealing to the sense of touch.

TEMPERA A type of paint whose medium or binder is egg yolk, glue, or casein; water soluble until it dries.

TEXTURE The surface character of a material. Texture can be actual or simulated.
Actual Texture may be experienced by touch.
Artificial Texture is actual texture created by a person.
Natural Texture is actual texture found in nature.
Simulated Texture is a visual imitation of actual texture, as in a painting of fur that feels smooth when touched.
Invented Texture is a pattern created by repeating lines or shapes on a small scale over the surface of an area.

TRANSPARENT A "see-through" quality created by diluting the paint.

UNITY The whole or total effect of a work of art that results from the combination of all of the work's component parts, including the assigned ratio between harmony and variety.

VALUE The relative degree of lightness or darkness given to an area by the amount of light reflected from it; (color) the Pcharacteristic of a color in terms of lightness and darkness and determined by the amount or quantity of light reflected by a color.

VALUE PATTERN The total effect of the relationships of light and dark given to areas within the pictorial field.
Three-dimensional Value relationships that are planned to create an illusion of objects existing in depth back of the picture plane.
Two-dimensional Value relationships in which the changes of light and dark seem to occur only on the surface of the picture plane.

VOLUME A three-dimensional shape that exists in space. On a flat surface the artist can only create the illusion of a volume.

WATERCOLOR Pigments mixed with water-soluble gum. Works executed in watercolor are characterized by the transparency of the washes possible in the medium and brilliance produced by the white paper showing through the transparent films of color.